

VOGUE



AUGUST 15

Exciting ways
to change your look—
fashions coming in

**ADVANCE
RETAIL
TRADE
SUPPLEMENT**

opposite page 16

Fabric news, charted in colour

Shoes in fashion—
via colour, via line

50 CENTS

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Beautiful Hair

B R E C K

COMBINATION OFFER OF CREME RINSE WITH A BRECK SHAMPOO

There are three Breck Shampoos for three different hair conditions. One Breck Shampoo is for dry hair, another is for oily hair, and a third is for normal hair. The Breck Shampoo for your individual hair condition leaves your hair soft, lustrous and beautiful.

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A 2½ oz. bottle of Breck Creme Rinse with a \$1.00 bottle of one of the Three Breck Shampoos – both for \$1.00 plus 3¢ federal tax.

Instructions for making the distinctive jeweled mirror shown above are available on request.

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V. - PATCÉVITCH Publisher

AUGUST 15, 1956

COVER

Colour-news that could change your autumn look, excitingly—blended blues, with mauve a must. Sheath, relaxing in wool jersey (its collar converts into a hood); tweed coat, bringing in the news of mauve—in Stroock wool. Costume by Anna Miller, about \$395. This, and the alligator bag: Saks Fifth Avenue. Costume, also Julius Garfinckel; Frost Bros. Tabu "Catalina" lipstick, by Dana. Kislav gloves. Jewels: David Webb.



FRANCES McLAUGHLIN

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the three-quarter heel a new Palizzio exclusive,

and a new height in fashion. Eye-catching in finest **Fleming-Joffe** alligator lizard,
polished black or burnished brown. From a collection starting

about 27.00 the pair. Matching Palizzio handbag, about 35.00 plus tax

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new york



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FOR QUALITY REPTILE LEATHERS

I. MAGNIN & CO.



we like this soft bloused look...here in a suit by Ben Zuckerman of softest

wool in dark amethyst, red or brown or of imported blue or red tweed

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AUGUST 15, 1956

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at ease

with the world

and tempered to your way of life. Here, the news is mossy burlap tweed—lighter in weight than you'd suspect, and cut to suggest a curve without forcing it. Imported wool tweed in muted shades of autumn brown or topaz gold. 10 to 16 sizes. 119.95. Exclusive in our Sportswear Collections. New York, White Plains, Chicago, Detroit, St. Louis, Pittsburgh, Philadelphia, Beverly Hills and San Francisco.



SAKS FIFTH AVENUE

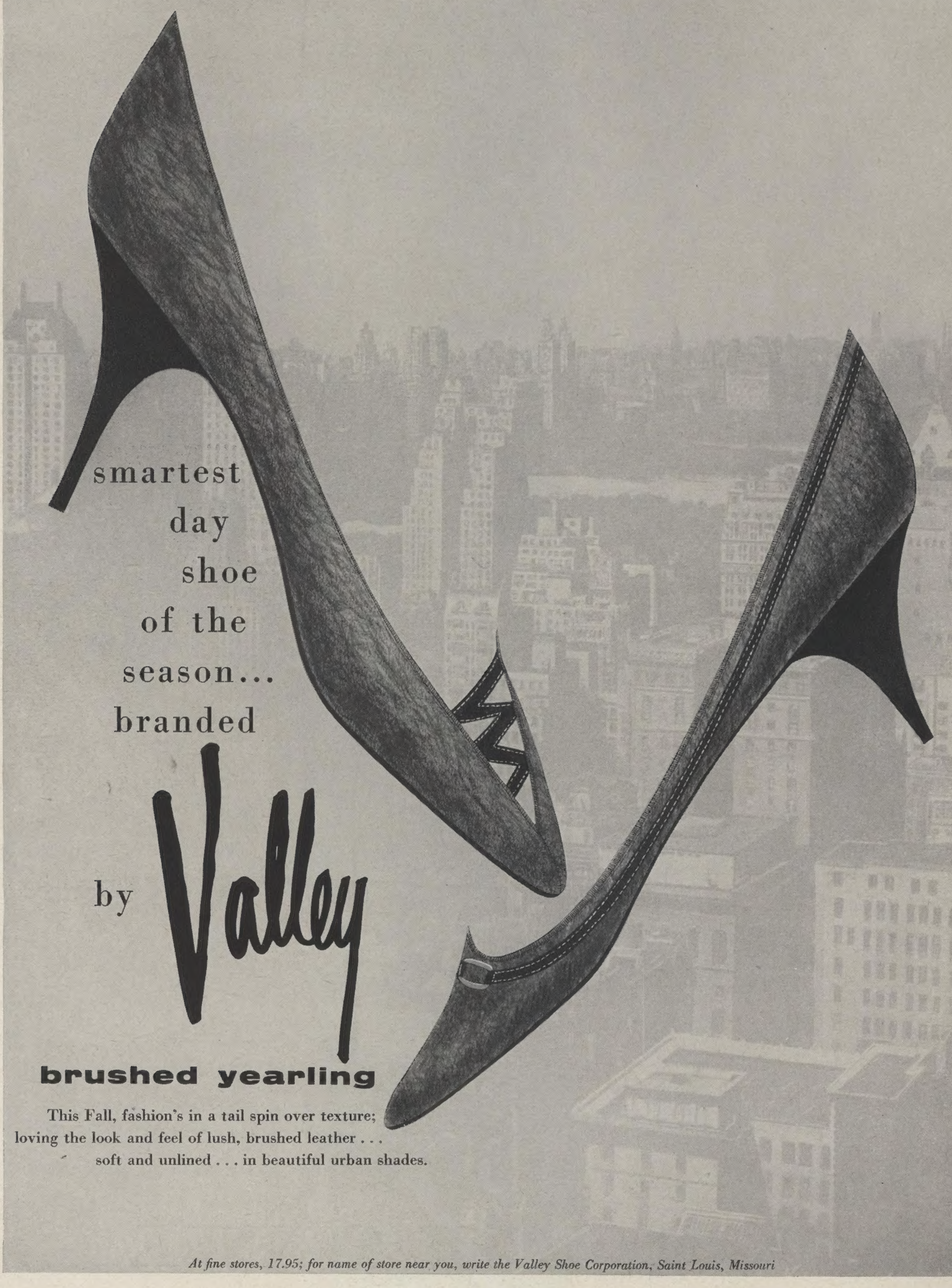


S.F.A.

**sees wool jersey
under a new light**

A pair of sheaths that bring a new look and feel to fall! Our wonderfully detailed wool jerseys are sparked with highlights—a marvelous contrast in texture, so smart in tone on tone. Left: scalloped silk embroidery on heather grey, sable brown or navy; 10-20. Right: satin piping on black, taupe or navy; 10-18. Each, 39.95. Debutante Dresses. New York, White Plains, Chicago, Beverly Hills, Detroit, Pittsburgh and Philadelphia.

SAKS FIFTH AVENUE



smartest
day
shoe
of the
season...
branded

by

Valley

brushed yearling

This Fall, fashion's in a tail spin over texture;
loving the look and feel of lush, brushed leather . . .
soft and unlined . . . in beautiful urban shades.

At fine stores, 17.95; for name of store near you, write the Valley Shoe Corporation, Saint Louis, Missouri



ben **Z**uckerman

*Keanon deluxe Vicuna, Navy, black, natural flannel, cotton (blue),
Bergdorf Goodman, New York; J. Magnin, California & Seattle; Marshall Field, Chicago*



Adele


A late day
dress in silk
gros de londres.
Black, navy and green,
sizes 8 to 16,
135.00

B. Altman & Co.
B. ALTMAN & CO.
Third Floor Fashions

 Adele Simpson

Adele Simpson's
supple silk
brocade costume...
a decollete dress with
directoire jacket.
Black, topaz, mosaic blue,
sizes 8 to 16,





Larry Aldrich trisects
a worsted blouse-back sheath
with back-bowed bands of
grosgrain and the effect is as chic
as a triplex. Designed by Marie
McCarthy. About 90.00 at Bonwit
Teller, New York; Daniels & Fisher,
Denver; J. L. Hudson, Detroit.

BEN GERSHEL



by Robert Knox

British Fashions Fly to

superb Border Tweeds

marvelous Moorland Mist

Good fashion travels fast! Our brand new collection of British-made fashions took just *over-night* to fly here aboard BOAC's renowned **Monarch**

Here, our exclusive Border tweeds. The suit has tiny darts in the back for that new bloused look. The classic coat is done in co-ordinated tweed. Both suit and coat, green, or brown and red, or blue with lavender. 10 to 18... 185.00 for the ensemble. Matching hat 14.95.

Here, the newest color idea for cashmere—Moorland Mist. These beautiful *charcoaled* pastels were specially developed by Peck and Peck with Braemar. It took many flights to Scotland before these shades reached this subtle perfection! Clipped cardigan, 29.95. Short sleeve pullover, 23.95. 34 to 40. Moorland yellow, pink, blue. Matching flannel skirt, 25.95.



Peck and Peck-via B·O·A·C



*minute heels
and
tapered
toes*

Two of Life Stride's fashion features
for you. Made on an exciting
new last with the right
heel and toe interest.

Luxury fashion at a
welcome price.

Shoes Illustrated

\$10.95

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*Come see
the
latest
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life stride®

*the young
point
of
view in
shoes*

Life Stride Division, Brown Shoe Company, St. Louis.



FASHIONS COMING

IN . . . and going into your customers' wardrobes

THE TRUE CHEMISE CUT . . . the rise of the new bloused line (page 71)

SIDEWAYS HAT . . . for late day (pages 71 and 74)

THE BELTED SUIT (pages 82 and 83)

BROKEN PLAIDS (pages 82 and 83)

BLACK . . . everywhere in a wardrobe; new make-up ideas for black (pages 74 through 79; pages 94 through 99; 108 and 109)

LONG SLEEVES, HIGH NECK, BARE BACK

. . . for late day, in floor length dresses for evening (pages 76 and 77)

DINNER HATS—GLOSSY FEATHERS

(pages 76 and 77; page 98)

WIDE FUR HATS . . . for suits (page 72)

THE DRESS WITH ITS OWN FUR JACKET

(pages 106 and 107)

WIDE-SIDED COIFFURE (page 73)

CAPE (page 73 and page 76)

THE CASUAL HAT . . . worn over a coarse veil (page 73)

FOX, LYNX (page 73)

Other Vogue fashion ideas to include in August publicity plans using your own fashions: **colour news: BLACK . . . red in dynamite form, or lit with brown or blue . . . softer, earthier browns . . . light-to-dark blues with more depth . . . mauve . . . bottle green . . . the slim late-day dress under a wide-sided Ascot hat . . . the importance of a red coat in a wardrobe . . . the revival of black gabardine to wear from early through late in the day with changes of hat . . . coats in precious fabrics with late-day linings . . . the new shorter casual coats . . . the fresh new bathing suits now in your stocks for the woman off on a late-summer vacation . . . newly arrived shoe news: the wool velours opera pump; the chandelier heel, a spiral of cut crystal tiers; the new day shoes in black with brown . . . T-shirt tights, new young brightly-coloured stockings to wear with Bermuda shorts, Bermuda skirts . . . jersey dresses, relaxing new fashions . . . the idea of a little girl's wardrobe based on a two-colour coat . . . for the college man: a corduroy suit to knock about in.**

Letter these “VOGUE SAYS” quotes on your window and interior display cards.

Let what “VOGUE SAYS” headline your advertisements and displays.

● Exciting Looks—the Newest Fashions

VOGUE SAYS: “New look—slim dress, lateral hat”
VOGUE SAYS: “A great hat extravaganza with a strict dress”
VOGUE SAYS: “Outlining dress—under a wide-sided hat”
VOGUE SAYS: “Newest dresses, suits—sleeker”
VOGUE SAYS: “The true chemise cut—blousing higher”
VOGUE SAYS: “The new bloused line—looser, firmly waisted”
VOGUE SAYS: “The belted suit—suit of the year”
VOGUE SAYS: “The ‘big’ suit silhouette—the belted suit”
VOGUE SAYS: “Suit excitement—belted, plaided”
VOGUE SAYS: “Dress-and-fur-jacket idea—
a costume milestone”
VOGUE SAYS: “A glossy fluff of fox—on a tweed suit”
VOGUE SAYS: “Coat excitement—the cape”
VOGUE SAYS: “Capes coming back—under new management”
VOGUE SAYS: “Any colour as long as it’s black”
VOGUE SAYS: “Sideways hat—exciting news angle”
VOGUE SAYS: “The casual hat—anything but offhand news”
VOGUE SAYS: “Fur hat going in for width”
VOGUE SAYS: “The dinner dress—shallow neckline, long sleeves”
VOGUE SAYS: “Dinner hats—glossy feathers”
VOGUE SAYS: “Dinner look—news in velvet”
VOGUE SAYS: “Wide-sided coiffure—push-up exercise”

● Colour and Fabric News

VOGUE SAYS: “Black—on the list first”
VOGUE SAYS: “The chic of black—new softness”
VOGUE SAYS: “Black with brown—distinguished combination”
VOGUE SAYS: “Blues with depth—mauve’s the comer”
VOGUE SAYS: “Blended blues—mauve a must”
VOGUE SAYS: “Mauve—new island in the sea of blues”
VOGUE SAYS: “New blues—dark, intense, or mauve”
VOGUE SAYS: “New reds—in a deeper light”
VOGUE SAYS: “Try the new red-dynamite”
VOGUE SAYS: “The trend to red—much deeper”
VOGUE SAYS: “Red—lit by brown or blue”
VOGUE SAYS: “Brown—a shade for every woman”
VOGUE SAYS: “This year brown is very practical”
VOGUE SAYS: “New tone of brown—softly dusted”
VOGUE SAYS: “Softer browns now—an earthier elegance”
VOGUE SAYS: “New greens—bottle greens or sages”
VOGUE SAYS: “Very sage—the new suit-greens”
VOGUE SAYS: “Foresty greens—news again”
VOGUE SAYS: “Newest coatings—soft as sponges”
VOGUE SAYS: “Jersey—relaxing new look”
VOGUE SAYS: “The jersey-suit rage is well under way”
VOGUE SAYS: “Plaids—broken with the classics”
VOGUE SAYS: “Gabardine—very smart again”

● More Fashion for Black

VOGUE SAYS: “Black—the year’s most dazzling colour”
VOGUE SAYS: “Black—gist of the little-evening look”
VOGUE SAYS: “One black dress—several exciting looks”
VOGUE SAYS: “Little-dinner black dress—early velvet”
VOGUE SAYS: “Evening excitement—in black”
VOGUE SAYS: “Changing black—gabardine revival”
VOGUE SAYS: “The new feeling for soft blackness”
VOGUE SAYS: “Black—the floor-length dinner dress”
VOGUE SAYS: “News—black-and-white dinner look”

Your release date: August 14

● The Newest Shoes

VOGUE SAYS: “Tints of every colour—due in shoe-fashions”
VOGUE SAYS: “Fur-felt shoes—late news-flash”
VOGUE SAYS: “Fur-felt in opera pumps now”
VOGUE SAYS: “Furry fabrics—shoe-news soon”
VOGUE SAYS: “Evening shoes in brilliant satins—next news”
VOGUE SAYS: “Opera pumps—now sheathed in satin”
VOGUE SAYS: “Chandelier heels—late news-flash”
VOGUE SAYS: “Brown with black—news in day shoes”
VOGUE SAYS: “Brown with black—point of the tailored pumps”
VOGUE SAYS: “Spectator-shoe effects—black and brown”
VOGUE SAYS: “Black and brown shoe-news—for city days”

● The Newest Coats

VOGUE SAYS: “Shorter American coats—casual news”
VOGUE SAYS: “Smart choice in coats—the short length”
VOGUE SAYS: “Young coat-looks—extra-casual fabrics”
VOGUE SAYS: “Capes are coming back”
VOGUE SAYS: “Jackets coming in—in fur”
VOGUE SAYS: “1956 furmanship—black mink cape”
VOGUE SAYS: “Mink—shaped to cherish the woman”
VOGUE SAYS: “Evening excitement—the cocoon cape”
VOGUE SAYS: “Precious coat fabrics—now black”
VOGUE SAYS: “Black cashmere—coat-perfection”

● The Newest Hats

VOGUE SAYS: “Big fur hats—for suits”
VOGUE SAYS: “For late-day—a wide-brimmed Ascot hat”
VOGUE SAYS: “There’s a flutter of ostrich in fashion”
VOGUE SAYS: “Black ostrich hat—city allure”
VOGUE SAYS: “Dark velvet hat—for the black dress”
VOGUE SAYS: “Soft black—hat with the bloom of velours”
VOGUE SAYS: “White satin—widest extravaganza in hats”

● August Bathing Suits

VOGUE SAYS: “The news—bathing suits now”
VOGUE SAYS: “Bathing suits—year-round fashion”
VOGUE SAYS: “White bathing suit—suited a tan”
VOGUE SAYS: “High-collared bathing suit—much barer back”

● News for the 7-to-12’s

VOGUE SAYS: “Base new wardrobes on coats”
VOGUE SAYS: “New wardrobe—based on a ‘best’ coat”
VOGUE SAYS: “New wardrobe—based on a camel-coloured coat”
VOGUE SAYS: “New wardrobe—based on a two-colour coat”
VOGUE SAYS: “‘Hack’ coat—for rough-and-tumble”

● College News—for the Men

VOGUE SAYS: “Navy-blue suit—fresh change from charcoal”
VOGUE SAYS: “Chamois vest—classic with Glen plaid”
VOGUE SAYS: “Tough coat—reliable in reverse”
VOGUE SAYS: “City coat—grey herringbone wool”
VOGUE SAYS: “Tweed—suit for hacking around”
VOGUE SAYS: “Tweed jacket—famous addition for slacks”
VOGUE SAYS: “Burlap—extra jacket, extra invincible”
VOGUE SAYS: “Crimson pull-over—good colour with tan”
VOGUE SAYS: “Corduroy suit—to do the hard jobs”
VOGUE SAYS: “Tan wool sweater—new button-down”
VOGUE SAYS: “Country shoe—in the men’s news”

QUOTE VOGUE AND SELL FASHION

knitted fashions lovingly loomed in purest wool...

Kimberly



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Lengdorf Goodman
Montaldo's, all stores
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Velvets—fresh favorites of the most contemporary designers (who believe that children should be seen, in style). Quite sensible too, when you realize that these rayon velvets are especially finished to resist spotting, crushing, and keep their bloom for birthday after birthday. B. Altman & Co., New York; The Halle Bros. Co., Cleveland; Marshall Field, Chicago.



Left to right

Corded-skirt dress by the *Berk Company* . . . in sizes 7 to 14. About \$20

Boy's party suit by *Yolande* . . . in sizes 1 to 3. About \$13

Cummerbund dress by *F. Schulman* . . . in sizes 7 to 14. About \$25

Sashed, petticoat dress by the *Berk Company* . . . in sizes 7 to 14. About \$25

White-yoked dress by *Hedy-Joyce* . . . in sizes 3 to 6. About \$22

White-dickey dress by *Mary Jane, Inc.* . . . in sizes 3 to 6. About \$17

Coat-hat-leggings set by *S. J. Buchman* . . . in sizes 3 to 6. About \$30

RAYON *puts fashion on its best behavior*

For other stores, write American Rayon Institute, Inc., 350 Fifth Avenue, New York 1, N. Y.



*upon
this one
exemplary
pump,
rest all the
silhouettes
of the
day—*

pure and simply

Customcraft

Schwartz & Benjamin

112 west 34th street, new york



*Whisper-weight GENEVA
tailored by HAYMAKER in soft lady-like shirts...*

Literally, Geneva is the lightest weight
blend ever created of half Australian wool
and half Egyptian cotton! A Swiss import
that's Sanforized; Mitin mothproofed.

Rates rave reviews in apricot, camel,
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JOHN WANAMAKER—PHILADELPHIA • CARSON, PIRIE SCOTT—CHICAGO • I. MAGNIN—ALL STORES



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ARNEL TRIACETATE makes the most magnificent faille you've ever seen. Touch it, and it has the rich, soft beautiful feel of pure silk. Wear it serenely and confidently, because it is almost impossible to wrinkle. Move, walk, or sit—and it falls in the most graceful way about you. And the clear fresh glow of its colors lasts on and on and on.

Celanese Corporation of America, New York 16, N. Y.

FABRIC BY COHAMA, DRESSES BY MR. MORT.

Dresses at left in red, taupe, French blue, or black. Dress at right in black only. Sizes 5 to 15, 6 to 16. Far left, about \$35.

Left, about \$29. Right, about \$39.

Celanese® Arnel®



Celanese

CONTEMPORARY FIBERS

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Both, Martinique master-crafted to create fit worthy of the fashion. 22.95 at fine stores across the nation.

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47 West 34th Street, New York 1, New York.




Martinique
custom made footwear



About \$100. At fine stores everywhere. For further information write Forstmann Woolen Company, Passaic, New Jersey.

Paradoxical as a woman, the perfect suit for fall must look as bulky as tweed—and feel as airy as chiffon. That's why Century — perfectionists in suits for the less than tall — came to FORSTMANN for this heathery mixture of pure virgin wool. With glints of silk for a formal feeling, it has a pleasant, porous lightness, yet keeps the tailoring of far crisper weaves...It makes a suit that will do you proud at any hour.

go beautifully...in fabrics by FORSTMANN ❁ ❁ ❁

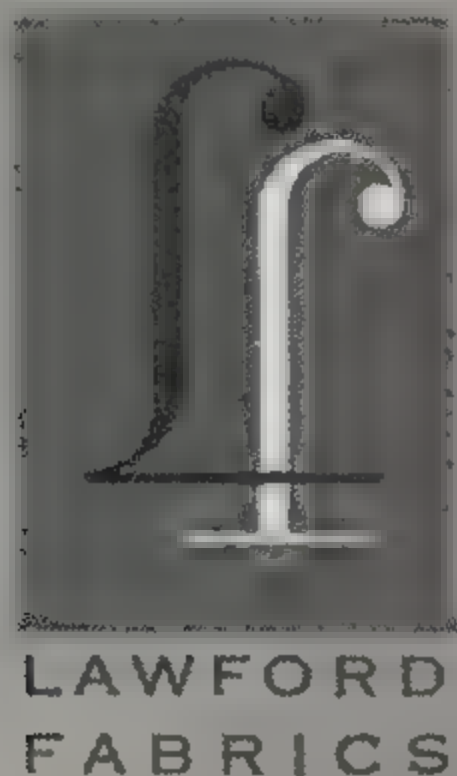
Nelly de Grab

Peck *and*
Peck*

Clothes that lead the life you love

This divinely wedded pair, a perfect marriage of black and white. Urbane wool jersey blouse in black, 9.95

... skillfully contoured skirt, a surprise of black-and-white plaid, in a superb Lawford woolen, 25.95. Sizes 10 to 16.



*NEW YORK CHICAGO BOSTON PHILADELPHIA BALTIMORE DETROIT CLEVELAND ST. LOUIS MINNEAPOLIS ST. PAUL
INDIANAPOLIS ATLANTA WASHINGTON, D. C. CINCINNATI KANSAS CITY MILWAUKEE HARTFORD BUFFALO PROVIDENCE



At fine stores everywhere. For further information write Forstmann Woolen Company, Passaic, New Jersey.

If color is your ally, and a pale frame flatters your face . . . you'll be at your best in this coat. For its play of tone against tone . . . coat master Silbert looked for a rich velours with frosted surface. He chose FORSTMANN's deeply luxurious "Gobina" in two shades of the same color. The deeper tone has a lustrous bloom that echoes the paler shade of the facing. A coat to cast an enchanting aura about you.

go beautifully...in fabrics by FORSTMANN ❁ ❁ ❁

THE MOST PRECIOUS WOOLENS IN THE WORLD

KEANON[®] FABRICS



CHRISTIAN DIOR—NEW YORK COAT IN KEANON DE LUXE VICUNA, ABOUT \$650. WHERE YOU'LL FIND IT BESIDES BONWIT TELLER, MARSHALL FIELD, HARZFELD'S AND MONTALDO'S IS TOLD ON PAGE 148



Hattie Carnegie

—from hat to hem: the moleskin toque and

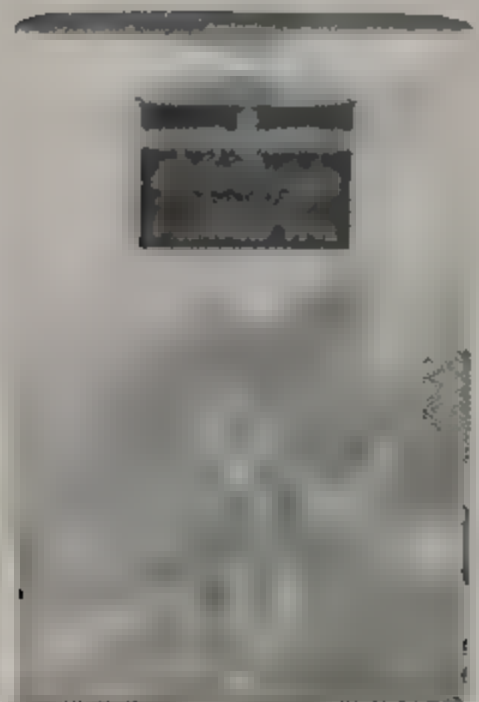
muff; the mist pseudo

pearls; the Cross-Play

Shielana tweed all-of-a-piece

suit-dress; and the Carnegie

Pink Cologne, 4 oz. 3.50 plus tax.



we're campaigning
for the girl in the
colorful dress

Winning fashion news
from Nelly Don!
Here and on the following
pages are three smart
shades selected from Fall's
leading color families—
voted "first choice" by
stores across the country
in a recent Nelly Don
survey. We think they'll
have your vote too!



Dressmaker casual
in "Spinaway" by

FABREX

Handsome blend of
rayon, cotton and silk
has fine stitching detail,
new cut to pockets.

Sizes 10 to 20,
under 23.00.

Crescent-collar dress

in "Dinner Check".

A rich woven blend of

hand-washable

cotton and silk by

FABREX

Sizes 8 to 18, under 20.00.

Both dresses shown

here in **Slate blue;**

also in Banner red,

Victory toast.



Nelly Don

we're campaigning
for the girl in the
colorful dress



The braid
town dress,
Nelly Don's charming
expression of this year's
softened, slender line.

Dacron-rayon blend
by

BURLINGTON

Sizes 10 to 20,
under 23.00.

The station-wagon
dress in new gabardine
blend of rayon, acetate
and Dacron by
BURLINGTON

Sizes 10 to 20,
under 15.00.

Both dresses shown
here in **Banner red**;
also in Slate blue,
Victory toast.



Nelly Don

we're campaigning
for the girl in the
colorful dress



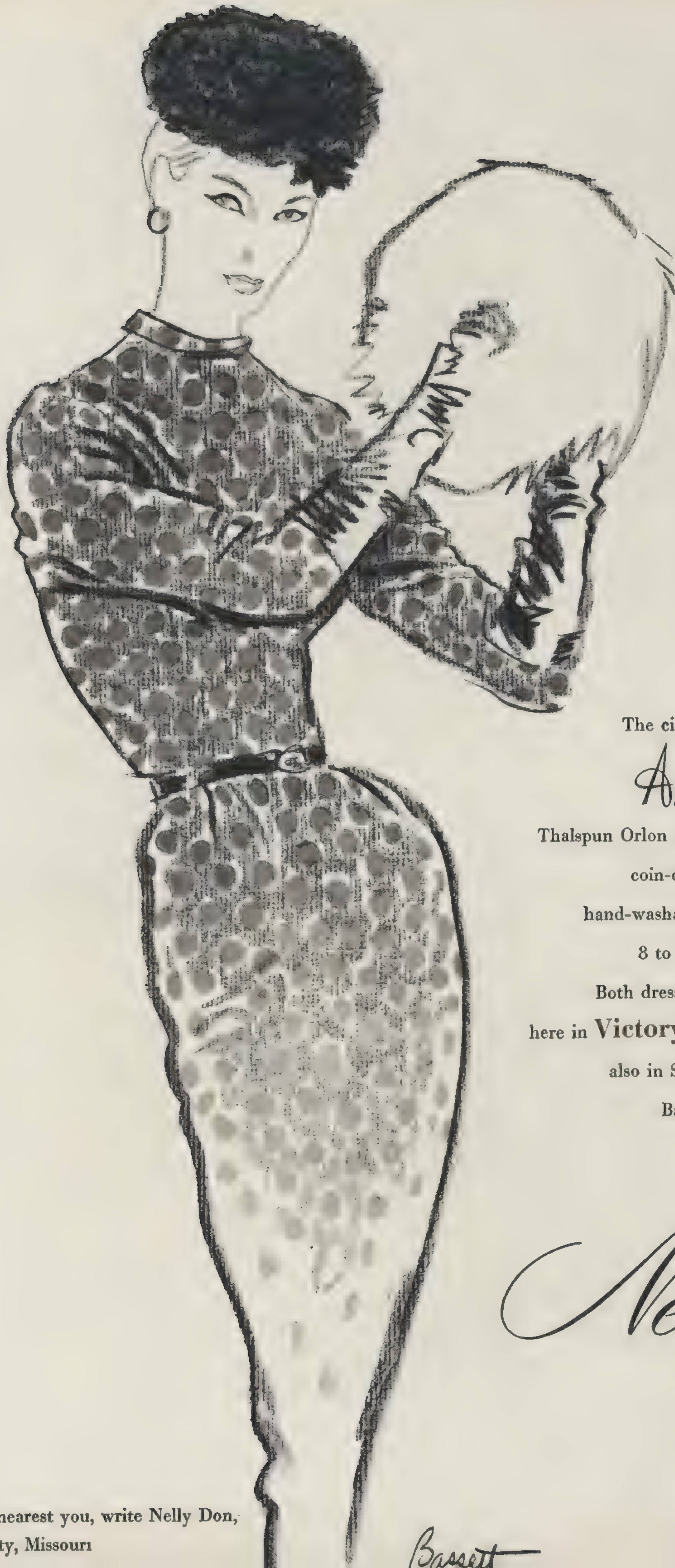
Soft sweater
dress in Thalspun
Orlon and wool
petit-point knit by

Alamac

Sizes 10 to 20.

Hand washable!

25.00.



The city knit in

Alamac

Thalspun Orlon and wool

coin-dot jersey,

hand-washable. Sizes

8 to 18, 25.00.

Both dresses shown
here in **Victory toast;**

also in Slate blue,

Banner red.

Nelly Don

For store nearest you, write Nelly Don,
Kansas City, Missouri

Bassett

Young Viewpoint has designs on you



J. M. W. YOU ARE ONE OF THE MANY, MANY WOMEN TO WHOM HALF-SIZE IS CUSTOM-FIT... HERE IS STYLING TO MAKE THE MOST OF YOU AND SIZING TO MAKE THE LEAST OF EXPENSIVE ALTERATIONS

EMPIRE STYLING IN PURE SILK PEAGRAINÉ... BLUE JADE, VIN ROSÉ, EMERALD AND BLACK. CUSTOM SIZES 12Y TO 22Y. ABOUT \$70. SLIGHTLY HIGHER WEST OF THE ROCKIES
FOR FREE BOOKLET ILLUSTRATING OTHER STYLES PLUS NAME OF FINE STORE NEAREST YOU, write Dept. V, Young Viewpoint Fashions, 1400 Broadway, New York 18.

AT ALL STORES OF I. MAGNIN, MARSHALL FIELD AND CO., THE TAILORED WOMAN.



Imported lambswool

dressmaker cardigan in avocado,
white, light blue, pink, french blue,
shrimp about fifteen dollars.

Matching doeskin flannel skirt
about seventeen dollars.

Burdine's, Miami

Famous-Barr Co., St. Louis

Julius Garfinckel, Washington, D. C.

Haggarty's, Los Angeles

Kerr's, Oklahoma City

Marshall Field & Co., Chicago

B. Siegel Co., Detroit

Ambrosine, Nassau

Bernhard Altman

THE BERNHARD ALTMANN CORPORATION, 1451 LEXINGTON, NEW YORK 36, N. Y.

FEEL CAREFREE

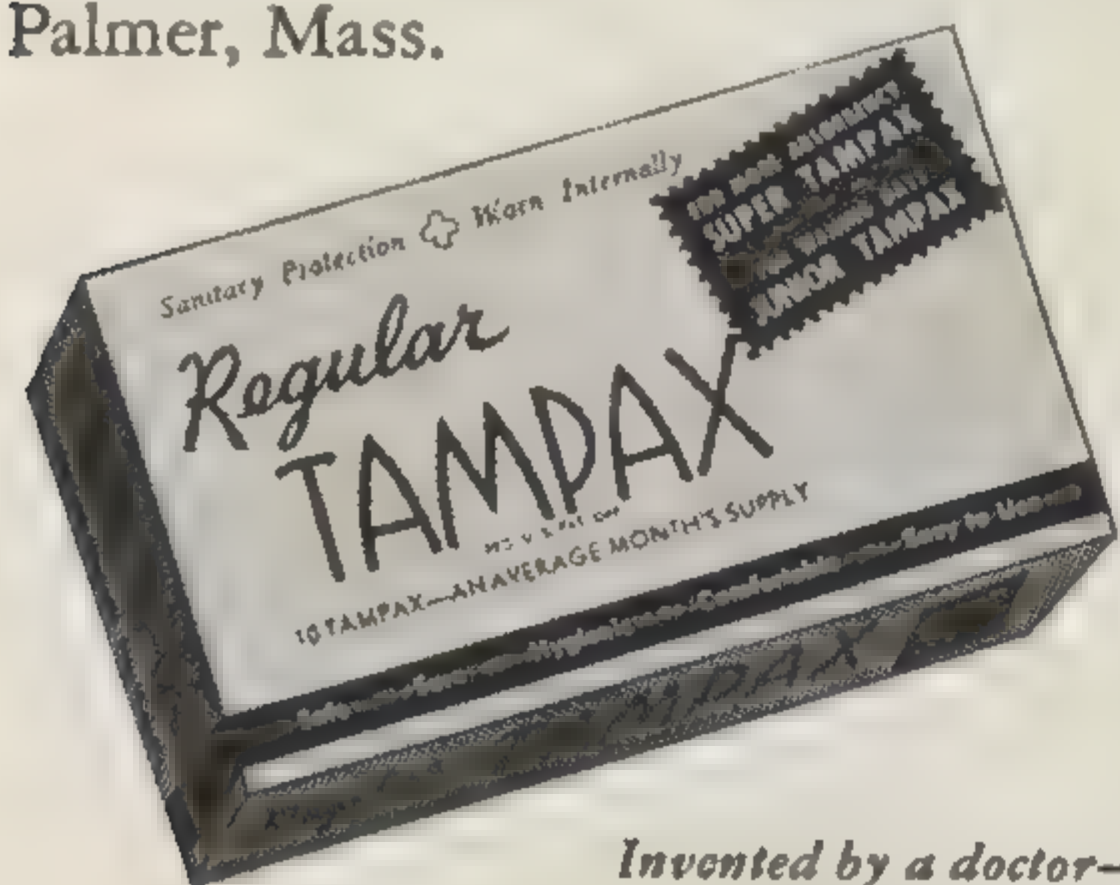


ON THE HOTTEST DAYS (EVEN AT "PROBLEM TIMES")

Hot weather's bad enough. But when you have to wear a clinging external pad, a twisting belt, you feel three times as hot! Bring your boiling point down to normal by changing to Tampax. Internal sanitary protection is so comfortable, so unobtrusive, that you aren't even aware you're wearing it. You're free from embarrassing odor, free from chafing—and you perspire far less. How long can you go on deliberately making yourself uncomfortable when Tampax is so sure, so secure, so available?

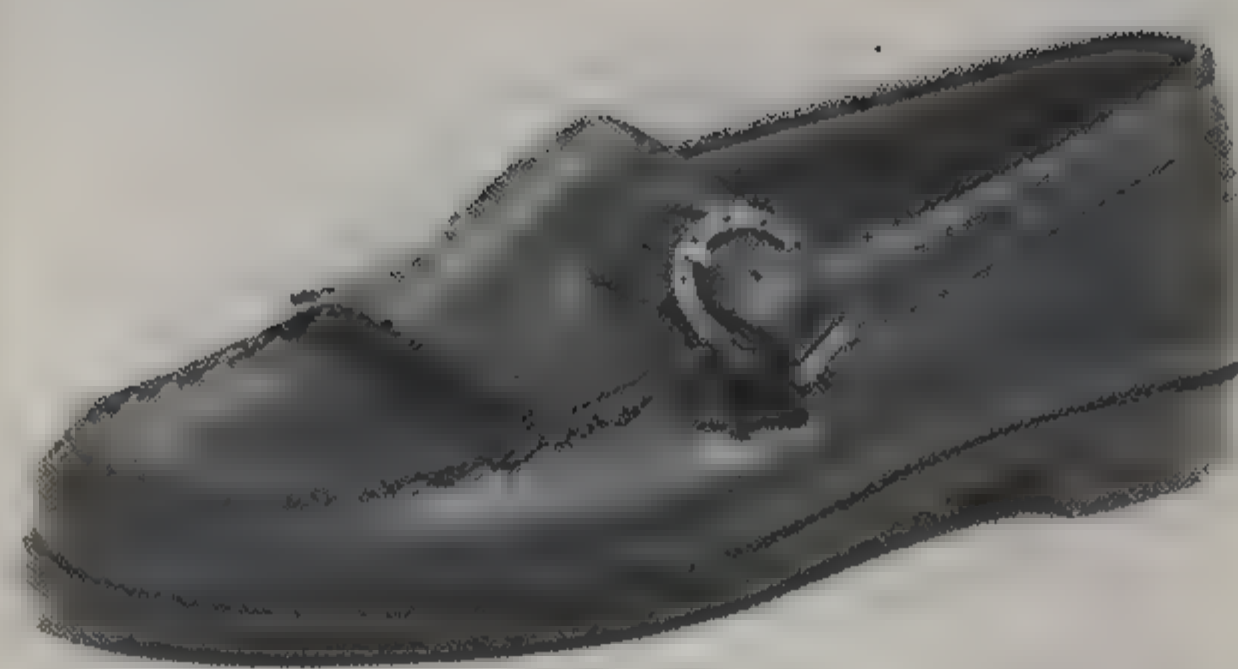
Perhaps the only thing that's holding you back is a nagging doubt or two. Then know that literally millions of women have used billions of Tampax—that it was invented by a doctor for the welfare of all women, married or unmarried, active or not. It's convenient to carry—easy to dispose of.

Don't go through another hot Summer feeling even hotter. Get Tampax now and enjoy every normal activity—even swimming. Choice of 3 absorbencies (Regular, Super, Junior) at all drug and notion counters. Tampax Incorporated, Palmer, Mass.



Invented by a doctor—
now used by millions of women

Country shoe in the men's news



New international approach to country shoes for men, and it certainly works in this case. The Scottish golfing shoe affects its general cut-and-jib; the earthy brown colour of the leather is of Italian origin; but the look's not foreign at all when seen on American soil (which is where it's made), with grey flannels, tan whipcord, or corduroy slacks. Slip-on moccasin by E. E. Taylor, in vat-dyed leather, with hand-forged buckles on the fringed tongues. \$19. Altman's: Carson Pirie Scott; J. W. Robinson.

MEN'S COLLEGE IDEAS IN THESE SHOPS

Listed below are the names of shops across the country which have many of the men's college wardrobe ideas illustrated on pages 118-121

Albany, N. Y. McManus & Riley
Allentown, Pa. Judd's
Anniston, Ala. Wakefield's
Ann Arbor, Mich. Wagner's
Atlanta, Ga. Spencer's Ltd. Co.
Baltimore, Md. Hutzler Brothers Co.
Bartlesville, Okla. The London Shop
Billings, Mont. Bowen's-Hart Albin Co.
Bloomington, Ind. Sullivan's Inc.
Boston, Mass. Corston, Carr & Co.
Brattleboro, Vt. Goodnow, Pearson & Hunt, Inc.
Buffalo, N. Y. Peller & Mure
Burlington, Vt. Miles & Riley, Inc.
Cambridge, Mass. J. August Co.
Canton, Ohio A. Polsky Co.
Chapel Hill, N. C. Milton's Clothing Cupboard
Charleston, S. C. Taylor's
Charlotte, N. C. Jack Wood Ltd.
Cheyenne, Wyo. Bon-Baggs
Chicago, Ill. Baskin
Cincinnati, Ohio Dunlap Clothes Shop
Claremont, N. H. David Heller Co.
Clarksburg, W. Va. Will H. Melet Co.
Clayton, Mo. Boyd's
Cleveland, Ohio Bunce Brothers
Cocoanut Grove, Fla. Kings Ltd.
Columbia, S. C. Lourie's
Columbus, Ohio The Union Company
Concord, N. H. David Heller Co.
Coral Gables, Fla. Stow on the Wold
Dallas, Tex. Neiman-Marcus
Denver, Colo. Gano-Downs
Durham, N. C. The Young Men's Shop
Easton, Pa. Chief Levin's Campus Shop
East Orange, N. J. Donald Bunce Co.
Elgin, Ill. Charles M. Danner, Clothier
El Paso, Tex. Popular Dry Goods Co., Inc.
Evanston, Ill. Baskin
Fall River, Mass. Paul Walthman
Flint, Mich. David Alan
Florence, Ala. Rogers, Inc.
Galveston, Tex. E. S. Levy & Co.
Grand Haven, Mich. The Shop For Men-Reichardt's
Grand Rapids, Mich. Mackenzie-Bostock-Monroe
Greenfield, Mass. Bartlett's Incorporated
Greenville, S. C. Heyward Mahon Co., Inc.
Greenwich, Conn. Van Driver Inc.
Hammond, Ind. Jack Fox & Sons
Hanover, N. H. James Campion, Inc.
Hanover, Pa. Greenebaum's
Harrisburg, Pa. C. J. Crego & Son, Inc.
Hartford, Conn. Ken Davis
Hinsdale, Ill. The Squire Shop of Hinsdale
Houston, Tex. Sakowitz Bros.
Indianapolis, Ind. L. S. Ayres & Co.
Ithaca, N. Y. The Sport Shop
Jackson, Tenn. Holland's
Jacksonville, Fla. Levy's
Kansas City, Mo. Jack Henry, Inc.
Keene, N. H. Bob DeLancey's
Lake Forest, Ill. Robertson's
Lawrence, Mass. R. J. Macartney Co.
Lexington, Va. Earl M. Levitt
Lincoln, Nebraska Ben Simon & Sons Inc.
Los Angeles, Calif. Boshard-Doughty
Lubbock, Texas Hamphill-Wells Co.
Lynn, Mass. Judd, Inc.

Macon, Ga. Joseph N. Neel Co.
Madison, Wisc. MacNeil & Moore
Memphis, Tenn. Phil A. Halle
Meriden, Conn. Harry Israel, Inc.
Miami, Fla. Burdine's
Middletown, Conn. R. W. Camp Co.
Midland, Tex. Albert S. Kelly
Milwaukee, Wisc. MacNeil & Moore
Minneapolis, Minn. Daytons
Mobile, Ala. Metzger Brothers, Inc.
Moscow, Idaho David's Inc.
Muncie, Ind. Ball Stores, Inc.
New Bedford, Mass. Marty Sullivan
Newburyport, Mass. Frank B. Hubbard Co., Inc.
Norfolk, Va. Jack Wood, Ltd.
Oklahoma City, Okla. Connolly's Inc.
Omaha, Nebr. Charles J. Assmann
Orlando, Fla. Rutland's Inc.
Palo Alto, Calif. Country Squire
Pasadena, Calif. Bayne-Williams
Pensacola, Fla. Ed White Inc.
Peoria, Ill. The Schradzki Co.
Philadelphia, Pa. John Wanamaker
Pittsburgh, Pa. Joseph Horne Company
Pittsfield, Mass. Rosenfeld's Inc.
Portland, Me. Kenneth Aherne
Portsmouth, Ohio Marting's
Providence, R. I. Hillhouse Ltd.
Reading, Pa. John Mazzo Creations
Redlands, Calif. Gair's
Red Bank, N. J. Huber's Inc.
Richmond, Va. Earl M. Levitt
Roanoke, Va. S. H. Heironimus Co., Inc.
Rochester, N. Y. McFarlin Clothing Co.
St. Louis, Mo. Boyd's
Salt Lake City, Utah Maurice Anderson Men's Shop
Santa Barbara, Calif. Tweeds & Weeds
San Antonio, Tex. Frank Brothers
San Francisco, Calif. Robert Kirk, Ltd.
Sarasota, Fla. Pym's
Savannah, Ga. Men's Quality Shop, Inc.
Seattle, Wash. Littler, Inc.
Sioux City, Ia. Mickelson's
Springfield, Mass. Raymond White
Springfield, Mo. Barth's
Stamford, Conn. Maddaloni
State College, Pa. Jack Harper Inc.
Stockton, Calif. Ernie Reed Men's Clothier
Surfside, Fla. Kings Ltd.
Syracuse, N. Y. Hotel Syracuse Men's Shop
Tampa, Fla. Wolf Brothers, Inc.
Thomasville, Ga. Hicks Clothing Co.
Toledo, Ohio The B. R. Baker Co.
Topeka, Kan. Hanna's Mens Shop
Tucson, Ariz. Andy Anderson, Ltd.
Walnut Creek, Calif. Alfred Nipkow & Co.
Warren, Ohio The Gentry Co.
Washington, D. C. Lewis & Thomas Saltz, Inc.
Waterbury, Conn. Joseph's
West Point, Ga. Hagedorn's
Wichita Falls, Tex. Perkins-Timberlake
Williamstown, Mass. House of Walsh
Wilmington, Delaware John Wanamaker
Worcester, Mass. John C. MacInnes Co.
Wynwood, Pa. John Wanamaker
Yonkers, N. Y. John Wanamaker

Love

back-to-school classics
(on facing page)
in Mission Valley

Clan Tartans now on sale:

FRANKLIN SIMON • NEW YORK

Atlanta, Boston, Cleveland, East Orange,
Garden City, Memphis, Miami Beach, Phila-
delphia, Germantown, Washington, Westport

Birmingham, Ala. Parisian
Montgomery, Ala. Bronson's
Tuscaloosa, Ala. Raymon's
Phoenix, Ariz. Korrick's
Tucson, Ariz. Jacome's
Fresno, Calif. Connors
Glendale, Calif. H. S. Webb
La Jolla, Calif. The Scotts
Los Angeles, Calif. J. W. Robinson
Monrovia, Calif. McBratney's
Oakland, Calif. J. Malnick
Riverside, Calif. Rouse's
Sacramento, Calif. Carnival of Fashions
San Diego, Calif. The Marston Co.
San Francisco, Calif. The White House
San Jose, Calif. Blum's
Stockton, Calif. Campbell's
Denver, Colo. Denver Dry Goods
Ft. Collins, Colo. State Dry Goods
Hartford, Conn. G. Fox
Waterbury, Conn. Worth's
Washington, D. C. The Hecht Co.
Wilmington, Del. Strawbridge & Clothier
Miami, Fla. Richard's
Atlanta, Ga. Davison's of Dixie & all branches
Champaign, Ill. Robeson's
Chicago, Ill. Mandel Brothers
Waukegan, Ill. Hein's
Anderson, Ind. Hoyt Wright
Ft. Wayne, Ind. House of Golden
Gary, Ind. Gold's
Indianapolis, Ind. H. P. Wasson
Des Moines, Iowa Young Fashions
Marshalltown, Iowa Herman's
Lexington, Ky. Purcell's
New Orleans, La. Maison Blanche
Shreveport, La. Rubenstein's
Baltimore, Md. Hecht Co.
Hagerstown, Md. Goldie's Kiddie Klotches
Boston, Mass. Conrad's
Brockton, Mass. Ganley's
Springfield, Mass. Youth Centre
Detroit, Mich. Crowley, Milner
Pontiac, Mich. Arthur's
Minneapolis, Minn. Maurice L. Rothschild
St. Paul, Minn. Maurice L. Rothschild
Greenwood, Miss. W. T. Fountain
Jackson, Miss. Kennington's
Natchez, Miss. H. F. Byrne Co.
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St. Louis, Mo. Famous-Barr
Omaha, Neb. J. L. Brandeis
Nashua, N. H. Miller's
Atlantic City, N. J. Atlantic City Youth Ctr.
Hackensack, N. J. Shirlee Childrens Shop
Metuchen, N. J. Morris Stores
Paterson, N. J. Meyer Bros.
Plainfield, N. J. Tepper's
Red Bank, N. J. Bob & Betty Shop
Albuquerque, N. M. Hubbard Inc. of N. Mex.
Santa Fe, N. M. The New Emporium
Buffalo, N. Y. L. L. Berger
Flushing, N. Y. Abramson's
New York, N. Y. Franklin Simon
Rochester, N. Y. The National
Charlotte, N. C. Carol's Children's Shop
Greensboro, N. C. Prago Guys
Portsmouth, Ohio Marting's
Steubenville, Ohio Reiner's
Toledo, Ohio La Salle & Koch
Warren, Ohio Howard Shields
Oklahoma City, Okla. Kerr's
Tulsa, Okla. Seidenbach's
Tulsa, Okla. Froug's
Hazleton, Pa. Deisroth's
Overbrook, Pa. Halpren's Tots 'N Teens
Philadelphia, Pa. Strawbridge & Clothier
Pittsburgh, Pa. Gimbel's
Pittston, Pa. A. B. C. Youth Center
Scranton, Pa. Samter's
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Charleston, S. C. Jas. F. Condon
Columbia, S. C. Tapp's
Greenville, S. C. Meyers-Arnold
Chattanooga, Tenn. Miller Bros.
Memphis, Tenn. Lowenstein's
Nashville, Tenn. Childs Toggery
Abilene, Tex. Minter's
Amarillo, Tex. White & Kirk
Austin, Tex. Goodfriends
Brownsville, Tex. Joy-Lee Shop
El Paso, Tex. Popular Dry Goods
Fort Worth, Tex. The Fair
Dallas, Tex. A. Harris
Houston, Tex. Foley's
Lubbock, Tex. Hemphill-Wells
San Antonio, Tex. Frost Bros.
Waco, Tex. The Goldstein-Migel Co.
Salt Lake City, Utah Keith O'Brien
Richmond, Va. Miller & Rhoads
Seattle, Wash. Frederick & Nelson
Charleston, W. Va. The Diamond
Clarksburg, W. Va. Watts, Sartor, Lear
Huntington, W. Va. Nasser's
Logan, W. Va. Logan Mercantile Co.
Wheeling, W. Va. Stone & Thomas
Milwaukee, Wisc. Schuster's
Cheyenne, Wyo. The Fashion

MISSION VALLEY FABRICS
highlight this year's back-to-school collections.

Love leads them back-to-school in classic Clan Tartans woven
exclusively of carefully combed

Mission Valley Fabrics . . . washable, need little ironing,
so surely colorfast . . . Both dresses sizes 3 to 6X, \$5.93;
sizes 7 to 14, \$7.98.

Left: Campbell, red or brown. Right: Malcolm, blue or brown.

of course, it's a
Mission
Valley
Fabric

This tag
is your guarantee



*At stores listed on facing page
or write Joseph Love Inc.
1333 Broadway, New York 15, N. Y.*





new fashion era in nylon lingerie



It's the look that melted Napoleon's heart—*reborn*, in news-making American Empire lingerie of nylon. For nylon—in its many guises—perfectly understudies fashion's Empire line and candle-glow coloring. Nylon weds deceptive fragility to the purely practical—washes so willingly, needs so little care. This year, buy and be beautiful in American Empire lingerie of Du Pont nylon.

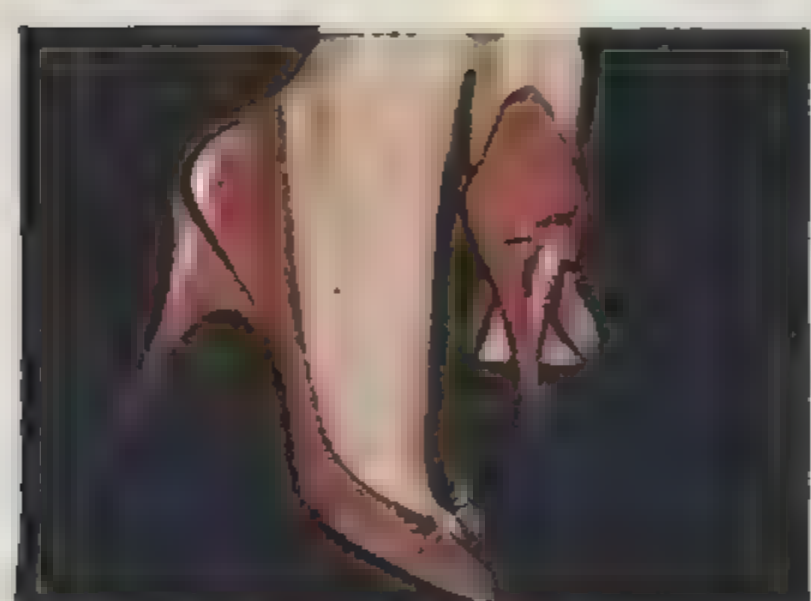


BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

Du Pont makes nylon fiber, not the fabrics or lingerie shown here.

DU PONT NYLON

now...
a tapered toe
you can wear
because it has
Naturalizer's
toe-free fit

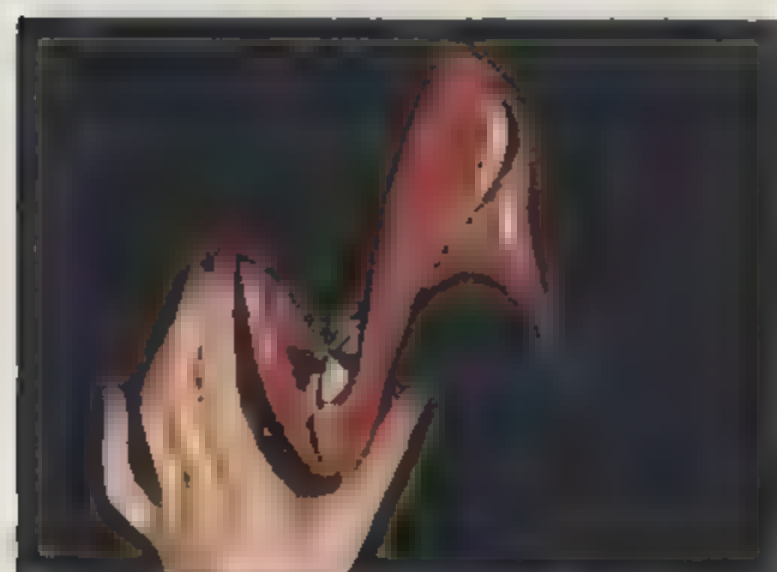


looks good from any angle

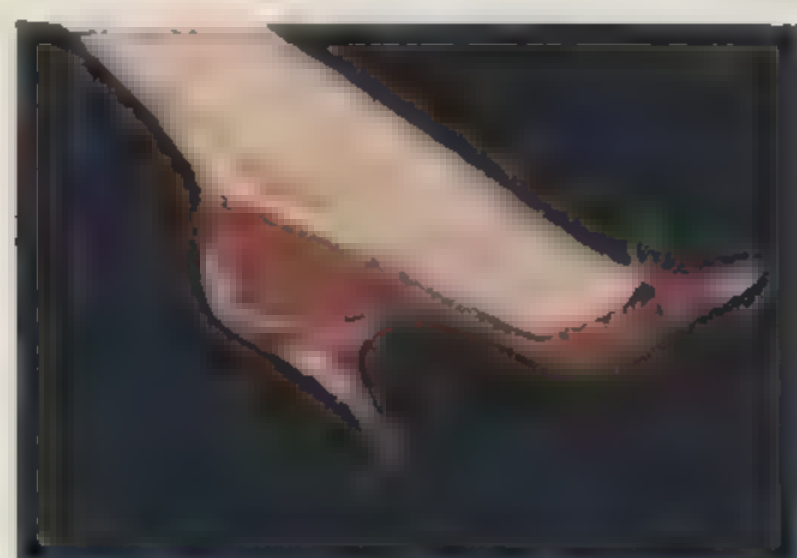


soft toes

carmen



complete flexibility



heel-hugging, toe-free fit

A slender sheath of soft calf with
a fluted faille bow. And how nice!
Cork cushioning from heel to toe.

In all the important colors of fall.

Shoes Illustrated

\$12.95

Other styles, \$9.95 to \$12.95
Higher Denver West and Canada



Naturalizer Division, Brown Shoe Company, St. Louis.
Also manufactured in Canada by Perth Shoe
Company, Ltd., Perth, Ontario.

Naturalizer®

the shoe
with the
beautiful
fit



Exquisitely cashmere...

imported cardigan in blonde,
pink, white, nugget gold, lake blue,
nut brown about thirty dollars.

Matching doeskin flannel skirt
about seventeen dollars.

Gus Mayer Co., Ltd., New Orleans

Gus Mayer Co., Ltd., Nashville


Al Rosenthal's, Inc., Oklahoma City

The Fashion, Beaumont

Odum Bowers & White, Birmingham

Julius Lewis, Memphis

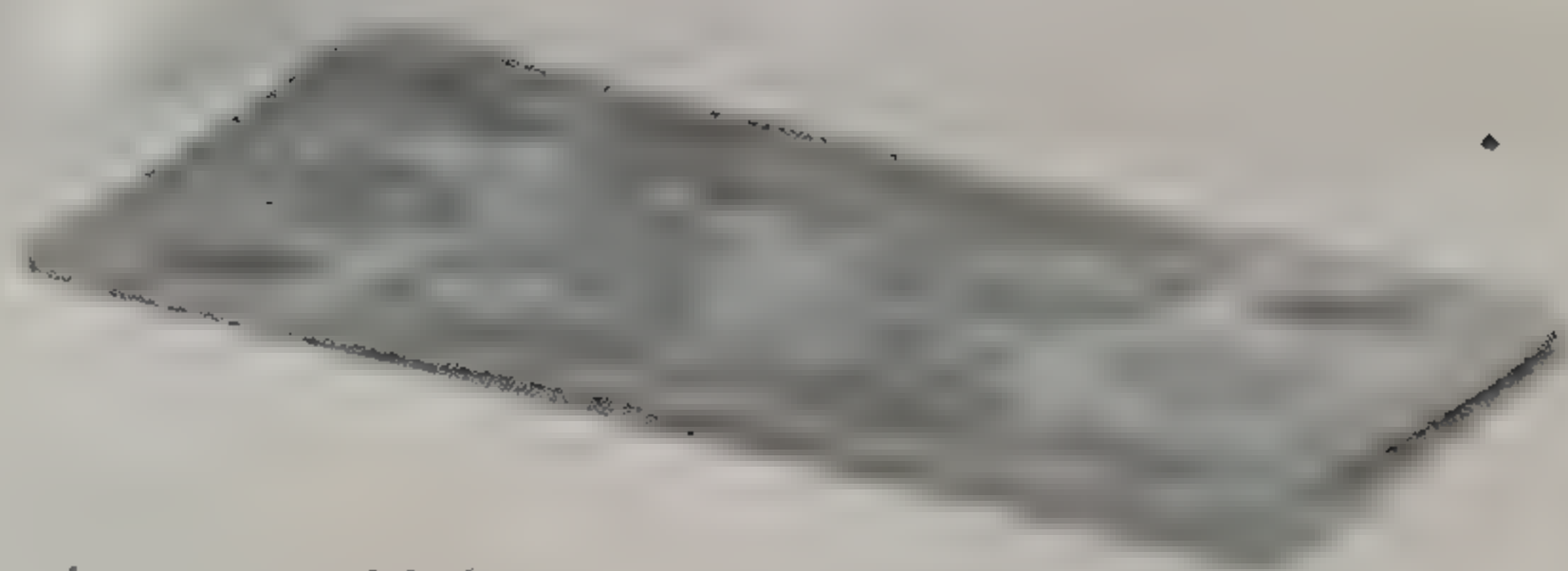
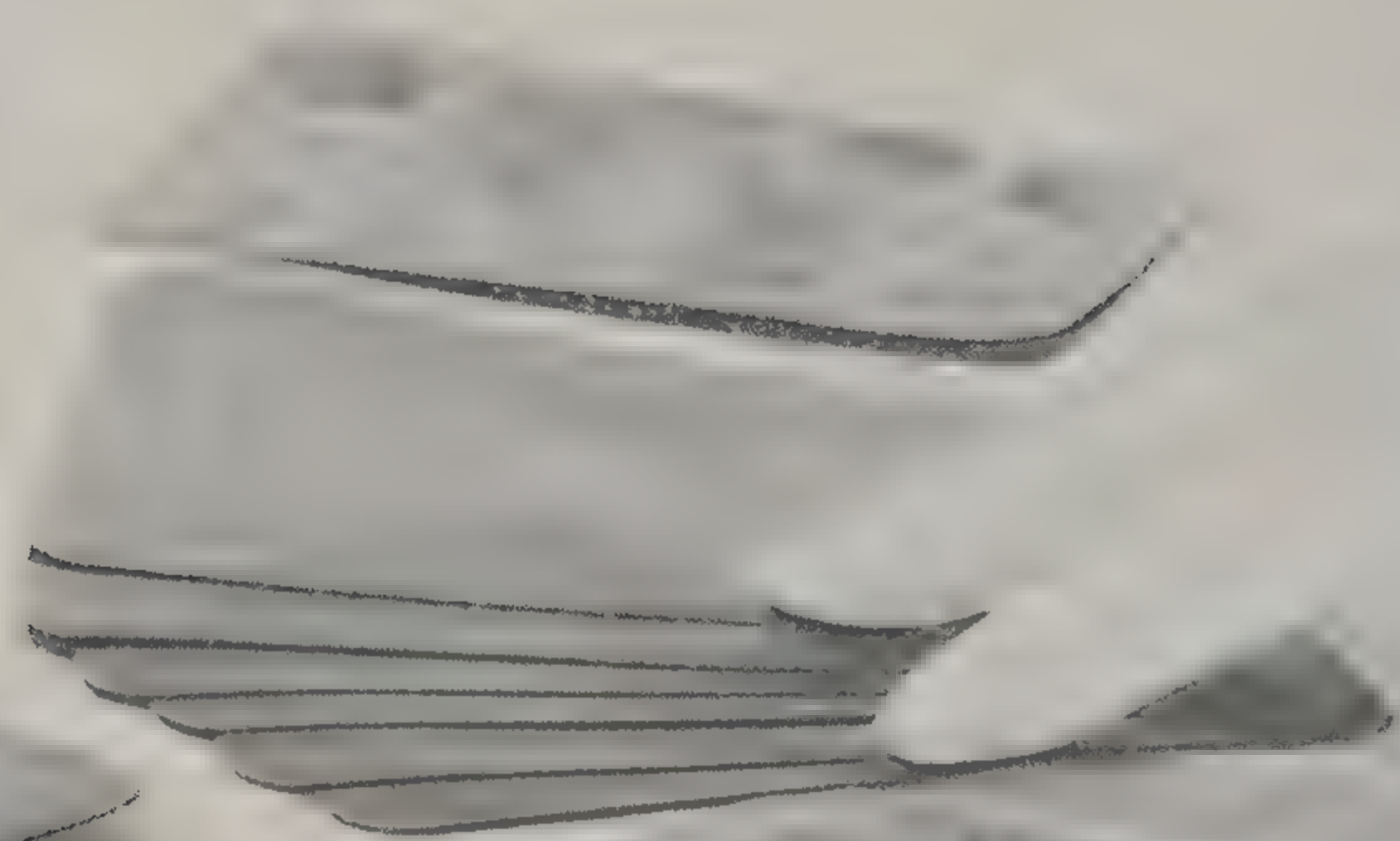
Morris Levy Co., Savannah



Bernhard Altmann

THE BERNHARD ALTMANN CORPORATION, 14-15 BROADWAY, NEW YORK 26, N. Y.

HANSEN gloves
the hand with
a fashion future



Hold on to your good fortune with 'finger-fashioned' ease in Hansen's city-country fabrics,
top to bottom: "TOWNER," braid-edge shorty in pignylon, \$3.50. "IMPROMPTU" in double-woven cotton. \$3.00
"ENCHANTMENT," bracelet length cotton sheath. \$4.00

Hansen Glove Co.
Milwaukee 1, Wisconsin

*To Mr. Handmacher
beyond question
my favorite suitmaker*

father always wanted boys!

I'm Jean, older girl in the picture. I was supposed to be Gene and go to Yale. That's my sister Roberta. She was supposed to be Robert, and grow up to be an engineer like father. But, here we are in Twinkle Frocks. Father looks completely reconciled, don't you think?

twinkle frocks *by* KIDDIES PAL, INC.

1333 BROADWAY, NEW YORK 18, N. Y.

left: Pleated gingham checked jumper with separate acrilan knit middy overblouse. In red and skipper blue. **right:** Wool-like washable orlon and rayon. In brown and blue.
both styles: Sizes 3-6x about \$7.98 Sizes 7-14 about \$8.98

available at these and other fine stores, or write to us . . . **Bonwit Teller**, New York City, Chicago, White Plains; **Wm. H. Block Co.**, Indianapolis, Ind.; **Broadway Dept. Store**, Los Angeles, Cal.; **John Gerber Co.**, Memphis, Tenn.; **Hahne & Co.**, Newark, N. J.; **Higbee Co.**, Cleveland, Ohio; **C. Crawford Hollidge**, Boston, Mass.; **J. L. Hudson Co.**, Detroit, Mich.; **Hutzler Bros.**, Baltimore, Md.; **Kaufman Dept. Store**, Pittsburgh, Pa.; **Marston Co.**, San Diego, Cal.; **Martin's**, Brooklyn, N. Y., Garden City, Great South Bay, L. I.; **Parisian Co.**, Birmingham, Ala.; **H. S. Pogue Co.**, Cincinnati, Ohio; **H. C. Prange Co.**, Appleton, Green Bay, Sheboygan, Wisc.; **Smartwear-Emma Lang**, Milwaukee, Wisc.

a BERRIEGE

LOOMED BY STRONG, HEWAT

fabric



B. H. WRAGGE

SUIT HIGHLIGHTING
A STUNNING,
UNUSUALLY BOLD
BERRIEGE TWEED

AVAILABLE AT
BONWIT TELLER,
I. MAGNIN,
FROST BROS.,
SCRUGGS-VANDERVOORT-BARNES
AND OTHER
LEADING STORES

anna miller



DESIGN BY BILL BLASS

GUS MAYER CO. LTD. NEW ORLEANS, NASHVILLE BATTELSTEIN'S HOUSTON AL ROSENTHAL'S INC. OKLAHOMA CITY

JEWELLED SUEDES

Marquise puts a Queen's ransom at your feet...mounts make-believe pearls, diamonds and moonstones in a setting of onyx black suede...underscores the season's emphasis on opulence with the priceless glimmer of Marquise crafting and detail. 14.95 and 16.95



Marquise
ORIGINALS

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI • A Division of Brown Shoe Company

AUGUST 15, 1956

49

THE *NEW*



COLONIAL LOOK

R.A.R. moppets

capture dainty, old fashioned charm in young dresses as authentic as they are enchanting. Skirts with their own petticoats billow beneath prim little bodices, new below-elbow sleeves. Each fashioned in crease-resistant cotton that requires minimum ironing.

left:

abc cotton print "Tydee" accented with white rick rack on spice, provincial green or georgian blue prints. Moppets sizes 3-6x about \$8. Sizes 7-14 about \$9.

right:

obedience cotton by M. P. Tuttle Co. fashioned with touches of lace and velvet on antique beige, colonial blue or American red. Moppets sizes 3-6x about \$8. Sizes 7-14 about \$9.

At these fine stores or write
R.A.R. 519 Eighth Ave., N.Y.C.

Best & Co., N.Y. (all branch stores)
Bullock's, Los Angeles, Westwood,
Pasadena, Calif.
Frederick & Nelson, Seattle, Wash.
J. L. Hudson Co., Detroit, Mich.
Kaufman's, Pittsburgh, Pa.
Marshall Field & Co., Chicago, Ill.
Woodward & Lothrop,
Washington, D.C.





vagabond
gay-gaited
softy with
a lively sole...
slip it on!

Shoe Illustrated

\$895

Other styles, \$6.95 to \$10.95

Higher Denver West

w e s t p o r t

Costume by Jeanne Campbell, Sportwhirl

Westport Division, Brown Shoe Company, St. Louis



pat
premo



2845 WEST SEVENTH STREET • LOS ANGELES, CALIFORNIA

*It's a Fashion Education
to be dressed by Celeste*



Three head-of-the-class examples of the Celeste course in Enduring Beauty. "School Tie" — Imported Swiss cotton with woven stripes of gray, blue and citron. Built-in can-can. Cut-out Irish linen collar piped in citron. "Hoot Mon" — Imported plaid with bow-knot insert of French Val, velvet sash. Subdued red and green, built-in can-can. "Rich Man, Poor Man" — Orlon and cotton blend in Garnet red or Lapis blue. Ocean pearl buttons from collar to hem. Built-in can-can. All three in sizes 3 to 6X \$14.95, 7 to 12 \$17.95.

Her fashion future begins with Celeste

1350 Broadway, New York 18, N. Y.



How wonderful to be the woman in

swansdown

LEFT: Double-breasted coat of imported Blin and Blin wool and angora. Sizes 8 to 18. About \$100. CENTER: The sealskin look in a coat of 100% wool, collar and pockets trimmed with velvet. Sizes 8 to 18. Under \$80. RIGHT: Suit in a superb Mayflower worsted. Sizes 10 to 20. About \$70. SPECIAL FEATURE: ALL SKIRTS ARE LINED. At fine stores throughout the country or write SWANSDOWN, 500 Seventh Ave., New York 18, N.Y.



Peggy 'n Sue

*The fashion news is rope tweed**

In color-speckled black, brown and red/blue, 100% virgin wool.

3-6x with slacks, about \$35.00.

7-14, coat only, about \$35.00.

Hats to match, about \$4.00 each.

With hems that g-r-o-w!



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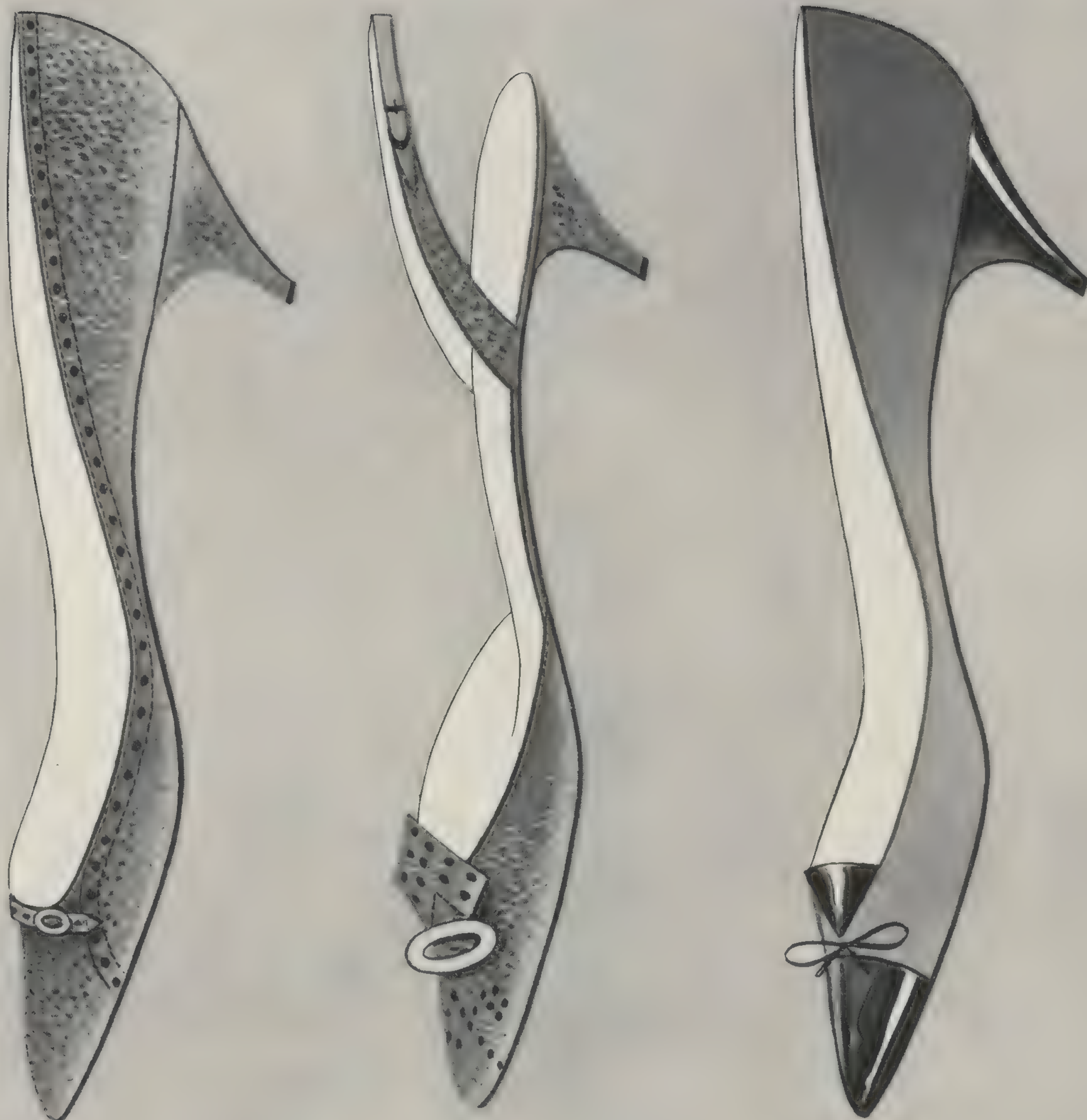
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Gamut of glowing fall colours in a
fine rayon and acetate crepe by Bloomsburg.

Sizes 12½ to 24½ and 14 to 44. About \$70
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I. Doctor

See the I. Doctor advertisement on page 67



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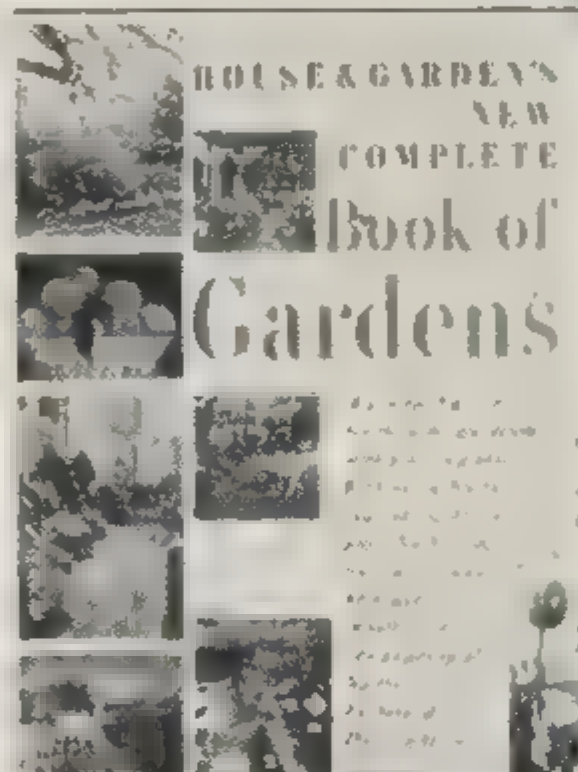
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SHOP HOUND

...foreword to the

young men's news, pages 118-121



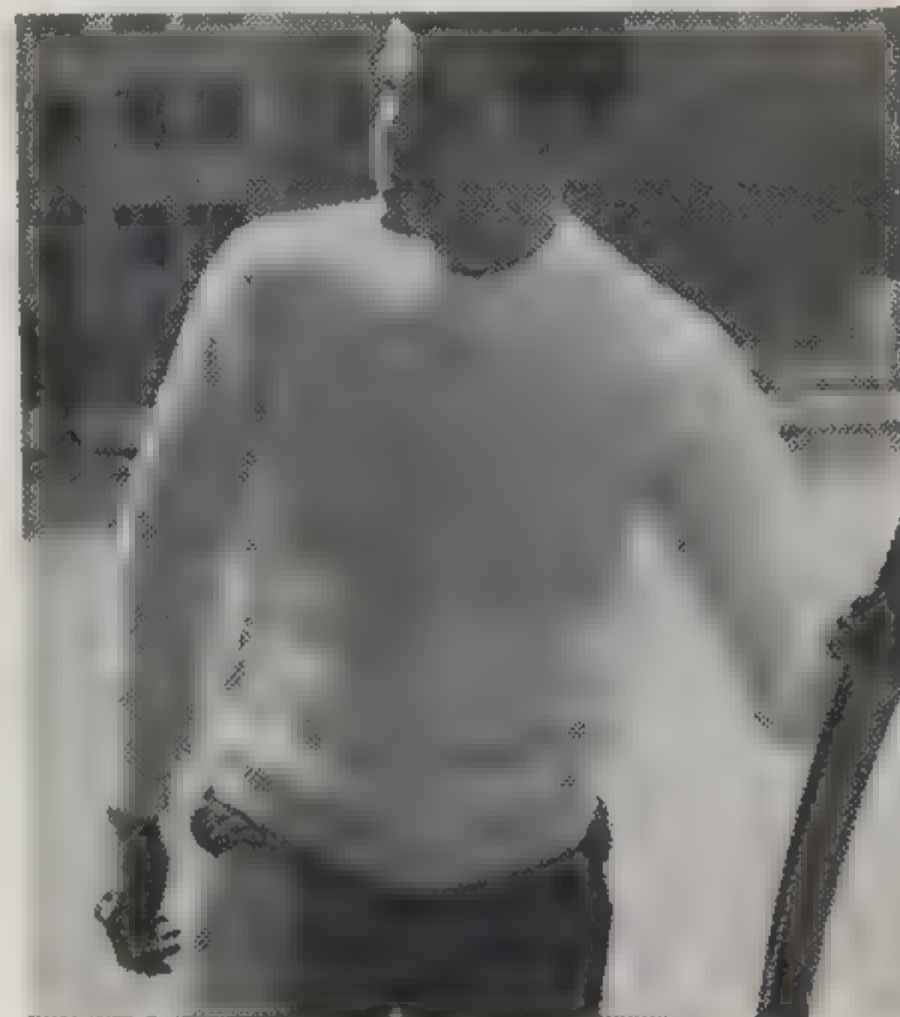
Left: Classic staple—and clue to the casual style in men of any age—tan cotton raincoat. This has this addition: an inside pocket—for tickets, change. From England: who should know better about rainproofing? Sizes 34 to 48; long, regular, or short. \$25.35 ppd. Roger Gray Ltd., 18 E. 46th Street, N. Y. 17, N. Y.

Right: Sublimation? Tartan pyjamas in an uninhibited colour effect—red, white, black. They're not so impractical as dreamily to ignore the rigours of college laundries, though: the colours are fast, the cotton a fine Sanforized broadcloth. Sizes A to D. \$7.50 ppd. Five Associates, 550 5th Ave., N. Y. 36, N. Y.



Left: Handsome way to gumshoe around college walks—bluchers of brown grained calfskin with hefty crêpe soles. The look's especially right for Lovat tweeds, grey flannels. Sizes 6 to 12; widths A to E. \$19.45 ppd. Lefcourt, Inc., 400 Madison Ave., N. Y. 17.

Right: Speaking of Lovat (impossible not to, re new young-men's clothes). Lovat green Viyella flannel shorts—wool with cotton. Nice with a tan Shetland wool sweater, blue Oxford-cloth shirt. Waist sizes 28 to 38. \$15.25 ppd. Sills of Cambridge, at 9 East 48th St., New York 17, N. Y.



Left: For schools where north is really north, a heavy white knitted wool pull-over with a crew neck—does nicely for crew practice, too, but could be a jacket-alternate or good underlining for skiing or football parkas. Sizes: small, medium, large. \$15.30 postpaid. Casual-Aire, 665 Lexington Avenue, New York 22, N. Y.

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with subtle

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hat—Mr. John

I. Doctor

See the I. Doctor advertisement on page 65

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FORWARD

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Vogue's eye view of one
of the most interesting items in the PAPER



LEOMBRUNO-BOD.

It's paper, the skirt above, completely paper—although the seamstress who sewed it up never knew that she was running up a piece of news. The skirt photographed here (and Vogue is the first publication to take its picture) neither looks papery nor feels papery nor handles like paper—but it *will* throw away like paper, and that's the point. Designer Vera de Give initiated the construction in collaboration with the Kleenex people, Kimberly-Clark, whose first aims for the paper are industrial uses—among them, protective clothing for atomic workers. Disposable uniforms for these and other workers are expected some time soon. The other decorative side is still experimental, but test runs are being printed in patterns, finished in textures and solid colours (the experimental skirt above was hand-screened in gold and black by Miss de Give). Judging from the response to newspaper items about the skirt since it was first shown on TV's "I've Got a Secret," one of the intriguing things in the paper lately is—paper.



Exciting ways to change your look— fashions coming in



The rise of a new
bloused line—looser,
softer, firmly waisted

SIDEWAYS HAT—
EXCITING NEWS ANGLE

You might as well start collecting them now—some first impressions of the excitement that's on its way into fashion. The point is that even if you're seeing the news through a pair of sunglasses, it's a good idea to get your eye in, and for good reason: if you use this season's fashion news for what it's worth, you may be embarking on the best looks of your life. It's that kind of fashion era that's coming up.

What's all the excitement? All the remarkable, delectable, *usable* femininity that's around—the sort of femininity that takes a room by calm, rather than by storm. A great black velvet hat extravaganza with a strict dress. A seductive, deep bare back in a plain high-necked, long-sleeved dress. A tweed suit deep in the luxury of a glossy black fox collar, or a straight beige coat with the out-and-out glamour of lynx. Softness in strange, haunting colours, blued mauves, blued blues. Even plaids have broken with the classics and have melted into new colours.

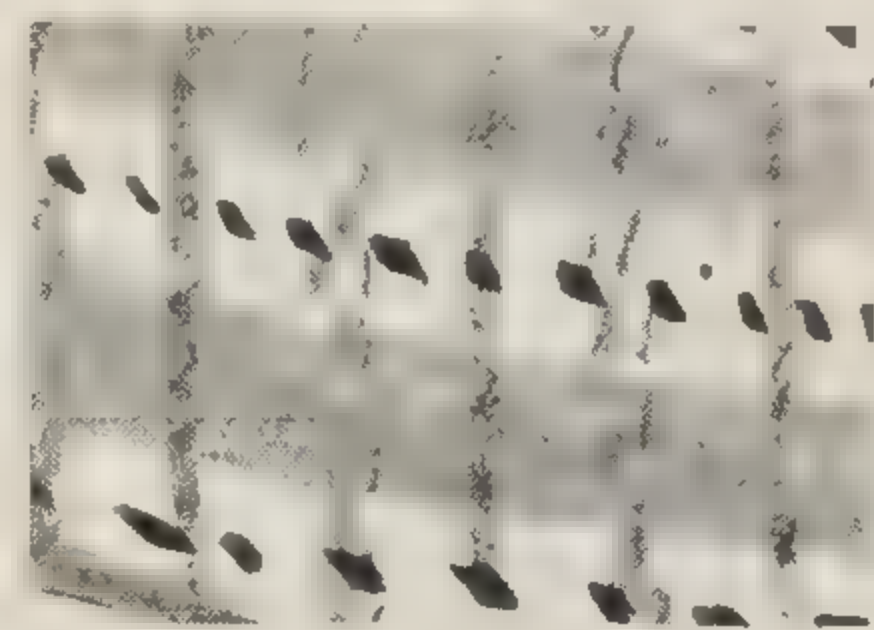
What's the excitement in suits? It's the belted suit, giving waistlines back to suits in no uncertain terms. (Discovery made by a woman who couldn't wait to try this look: you can't have a belted suit by simply adding a belt to *any* suit—has to be cut for belting or it bunches.)

What's the day-dress excitement? The way it's delivered, now—often with its own fur jacket. The new dress-and-fur jacket idea is a costume milestone (try to think of any costume more satisfying to wear from late September through November). Another fresh (*Continued on the next page*)

Suit excitement: belted, plaided

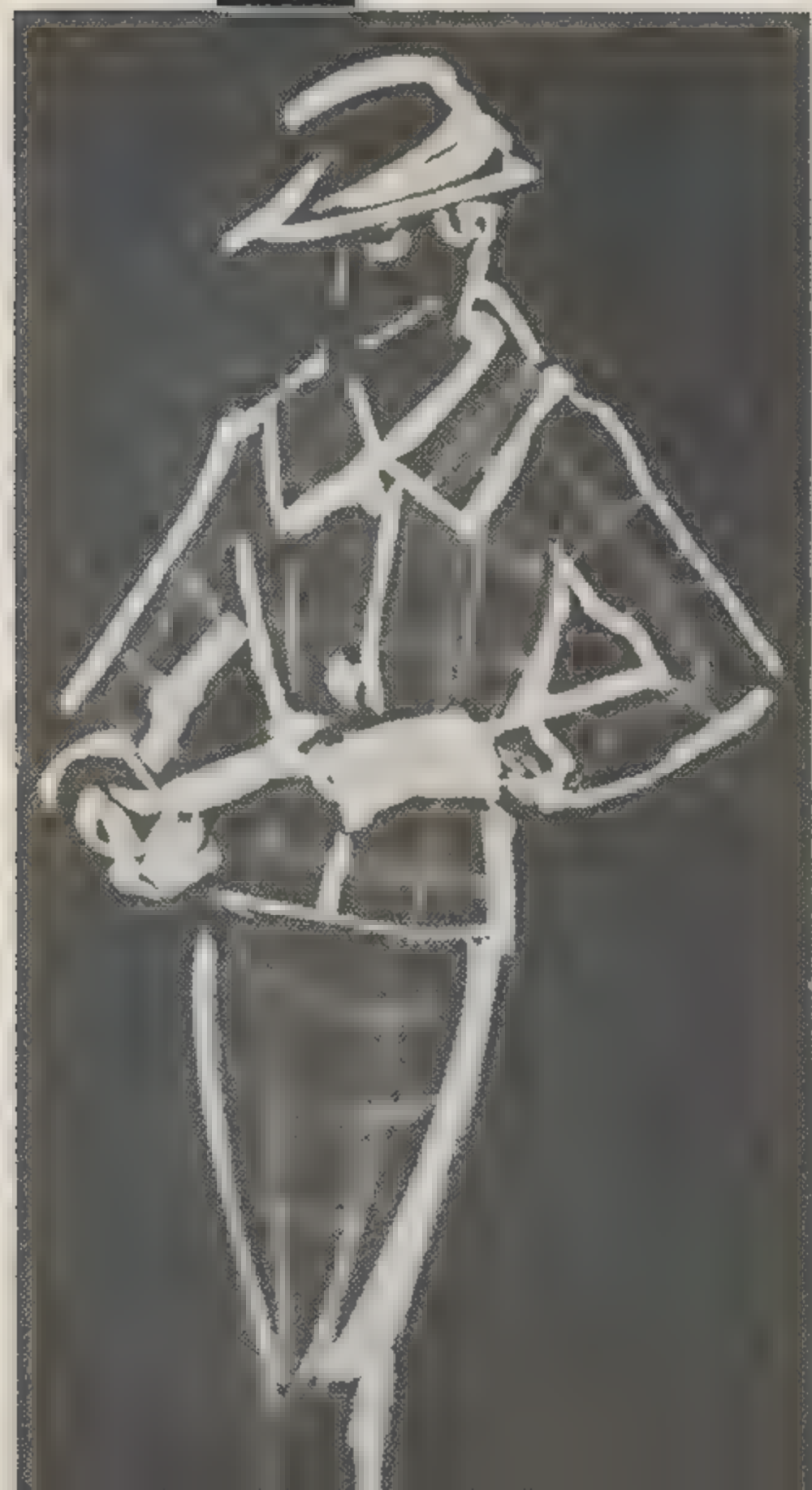
Facing page: The belt that's put the waistline back in suits; the plaid that's broken with tradition: these are two changes to look for in a suit that's looking ahead (and this one is—to a smart city life; brilliant country week ends). Suit by Monte-Sano & Pruzan, in Lesur wool tweed, about \$250.

This, and the Alexette Bacmo gloves, the Rosenstein bag: all, ready at Bonwit Teller. Suit, also at Hutzler's; I. Magnin. Hat by Emme. Diamond and gold jewels by Schlumberger of Tiffany. Coty's new "Sunset Orange" lipstick and nail enamel.



Broken plaid,
whole new thing

The belted suit, suit of the year



Exciting new ways to change your look *continued*



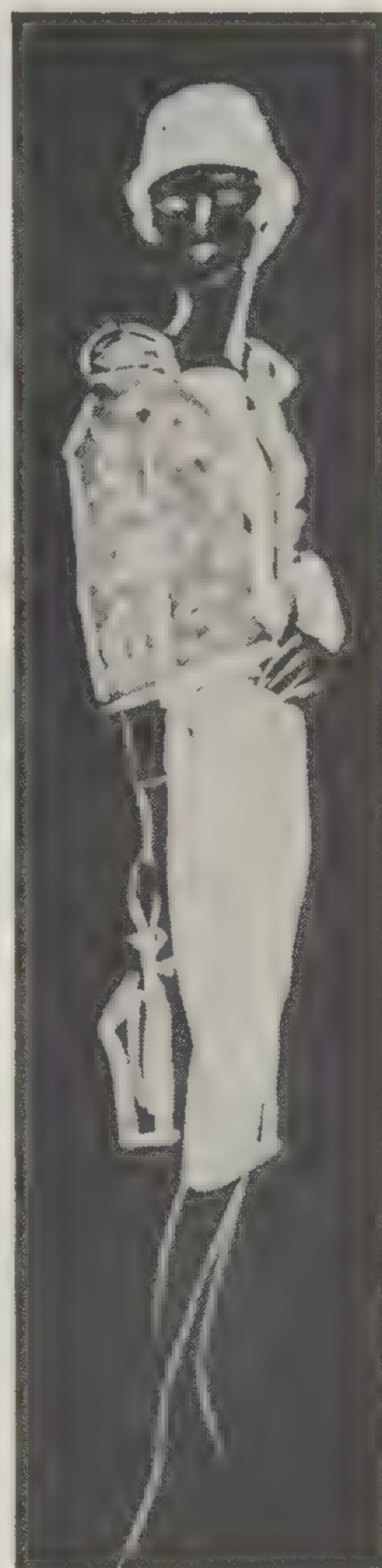
Any colour as
long as it's
black

excitement is the dress with a new *tall* skirt: a dress with a high, wide belt buckled directly under the bosom, and no natural waistline whatever. Another dress-excitement that may put dressmakers on a whole new tack: a bloused line subtly different from the blousing we've known so far this year—it's softer, higher, very definitely waisted, with a skirt that may fall into unpressed pleats below. There's something so soft and feminine about it that, given a chance, it might become one of the silhouettes that mark the year.

The hat excitement? Extravagance, in a word, but with hat-bigness undergoing change. For instance: Ascot hats on a definite sideways slant. Dinner hats with swooping side-locks of feathers. Day hats growing taller. Tall turbans folded sideways. And one new sidelight that comes as a complete surprise: the arrival of the casual hat. Brimmed, side-pulled, it's the sort of offhand hat that hasn't been seen in years. You could write it into your suit plans, wear it over a coarse black veil, count on it for terrific dash.

The coat excitement? The cape, for one thing—and it's a new thing when it's shaped close to the body (this shaping is what makes the cape seem far more manageable, more feminine). Another coat excitement is black cashmere or black vicuña used in a dark, handsome, city way—lined, in some cases, in white satin (takes care of evening life, to a degree). And for some women, coat excitement this year can be summed up this way: the coat that's deep in lynx or fox.

Excitement in colour? Put black on the list first—it's a whole year newer, and the chic of it is, its new softness. Black is so strong, so varied, so unsevere this year that the smartest woman you know may put her all into black (more about such a woman on page 78). Next to black: brown *with* black. There are black and brown broken plaids in thick, creamy tweed-like materials; an occasional black with a brown herringbone. You might work the black-



Dinner hat,
side-locks
of feathers

Costume milestone:
dress delivered with
its own fur jacket

Fur hat—going in for width



Long sleeves,
high neck,
bare back

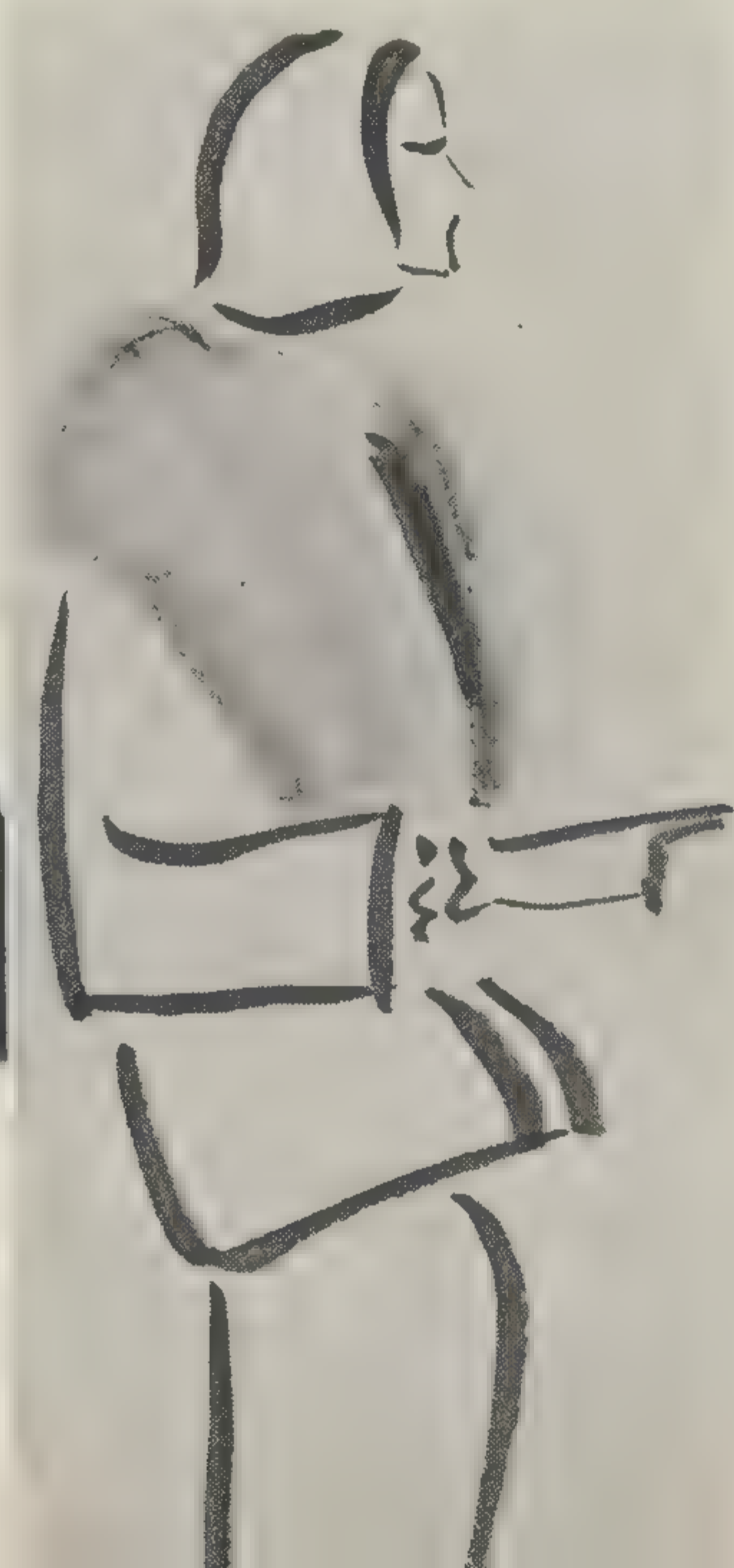




Push-up exercise: wide-sided coiffure



Long-sleeved
long dinner dress,
shallow neckline



and-brown combination this way: with brown gloves and brown shoes and an otherwise all-black costume; or a brown fur jacket over a black sheath; or a brown costume with all-black accessories.

The news of red is that it's deepening, or that it's worn with deepening reds (the basket-weaves that lend a wonderful light-and-shadow depth to fashion this year are giving red a delicious new substance).

About the blues: they're bluer. You might look for excitement in the bright dark blue that's a foil for black (there's hardly a clothes-wearing woman to whom it's not becoming—or a man alive who won't say, "I like you in that..."). These blues to wear with black look marvellous in rough materials, such as blue tweed with a broken plaid of black. Then, there are the fresh young mauves, newest when they're clearly under the influence of blue.

The greens? Rather special, and for that reason, greens could be the means toward a very individual elegance for some women this year. For instance: a dark green broadcloth coat fitted and worn with a big sable collar or mink muff, or a rough forest green tweed coat lined with black and white skunk.

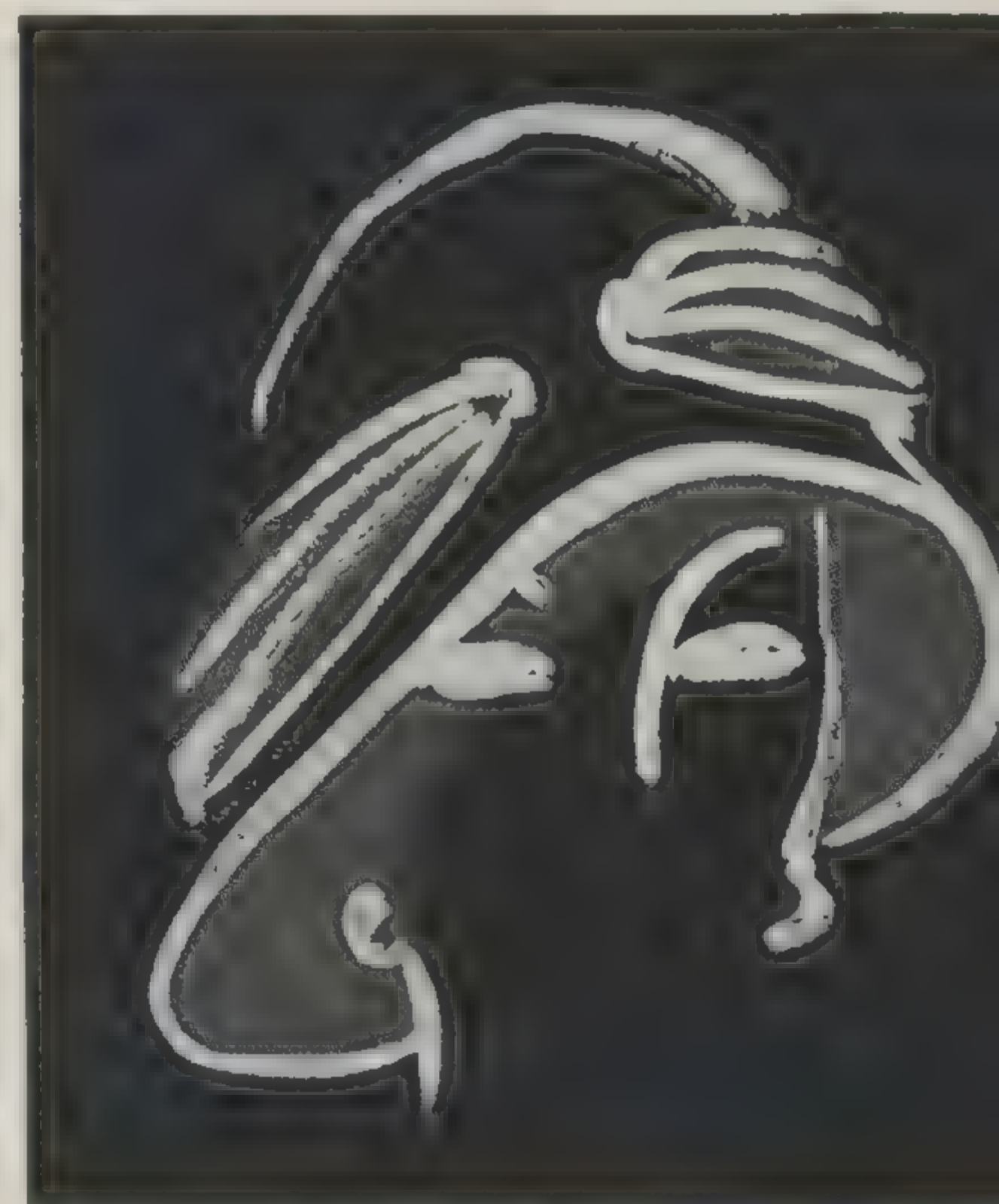
Combinations that look new: black-and-white tweed trimmed with black fox; bright red whipcord suit with natural lynx collar; oatmeal-y tweed coat deep in lynx or blue fox; tweed coat with black leather revers. Chiffon, organdie, in new ways, late day. Creamy-grey flannel late-day dress with a baby boa of white organdie; long, bell-skirted black velvet evening dress with a bare back, a high, fluted chiffon jabot at the front.

Handbags? Big, flat, furry. Coiffures? Wide at the side; even sleek, shellacked heads are taking to width at night (and it's often a hat with side-locks of feathers that does the widening in this case).

*Fox, lynx:
X marks the spot*




Capes under
new management—
shaped closer
to the body



COMEBACK STORY:
BRIMMED, SIDE-PULLED
"CASUAL" HATS





New look in two strokes— slim dress, lateral hat

Maybe it's your look already: in Paris last spring, forward-shoppers saw the exciting possibilities in this silhouette—a darkly outlining dress under a wide-sided hat. Now that the look's come into its own here, perhaps this time it's for you.

Left: Black jersey day dress, apparently buttoned into its beautiful close nt (experts will know otherwise). By Mollie Parnis, of Sag-No-Mor worsted jersey; about \$70. Bonwit Teller; L. S. Ayres; Joseph Magnin. Hat-width, from Lilly Daché. Palizzio shoes.

Right: Slender, late-day cut of navy-blue wool broadcloth with new excitement—satin highmark, satiny (your complexion!) décolletage. By Harvey Berin in Forstmann wool; about \$95.

Saks Fifth Avenue; Dayton's; Frederick & Nelson. Wider slope of hat: Sally Victor. Johansen shoes.

Backgrounds: Italian plasterwork of extraordinary depth and beauty, from Kirtlington Park, the eighteenth-century English country house of Sir James Dashwood; this room is now on view at the Metropolitan Museum of Art, in New York.



Evening excitement in black— sleeved dress; cocoon cape

For big evenings ahead, two fashions
that can change your look—
to one of dramatic new elegance.

Right: Black silk dinner sheath, long-sleeved,
and looking covered though it manages
a goodly amount of décolletage;
a new skirt gives it a seductive little
flip in action (notice its mermaid flare).
By Talmack, about \$155.

Saks Fifth Avenue; Frost Bros.

Emme hat with ostrich feathers—there's
a flutter of ostrich in fashion again.

Left: 1912 in feeling, 1956 in furmanship—
a black-dyed ranch mink cape
that's shaped so it seems to
cherish the woman as well as keep her warm.
From Fredrica. Also at I. Magnin.

This ostrich-feather revival: a Lilly Daché hat.

Backgrounds: Adam's work—details from
Lansdowne, eighteenth-century London house
designed by Robert Adam;
they're now on view at the
Metropolitan Museum of Art, in New York.



One woman's way to wear the new black—excitingly

As wardrobe decisions go, it's a powerful decision she's made—making up her mind that since black is going to be the year's most dazzling colour, she'll own a totally black wardrobe and wear nothing but. (Obviously, there's no white Angora cat in her life.) She's aware of, but not dismayed by, the amount of upkeep all-black takes; she's organized her thoughts on that subject, too, and they read this way:

To wear black at the top of its form, she'll pretty well have to be at the top of hers—that means hairdresser appointments operating on high frequency; grooming as never before.

To get the most beauty out of black, she'll keep the black she wears near her face a *soft* black—a hat with the soft bloom of velours or velvet or fur; under the hat, one of the delectable new face veils.

To put black on an effective basis (as against an “efficient-looking” one), she'll emphasize the jewel point more than she might, otherwise—pearls of a good, conspicuous size; for day, perhaps, jewels on the colourful side.

To give black the support it needs, she's planning to own a black suède handbag or an alligator one; she'll put in a supply of beautifully made leather gloves—taupe, chamois, beige, for day (white gloves and white glitter don't come into the picture until late-day).

To own black at its newest, she'll certainly own a belted black tweed suit, wear it with a severe, side-tilted hat of black velours over a coarse black veil. Her first black day dress will be bloused wool jersey, or a firm, flat, closely woven wool.

Her late-day, little-dinner black dress? Possibly an early velvet dress, to wear with a sweeping, wide-brimmed Ascot hat; possibly a long-sleeved thin wool or matte crêpe dress, with a deep V at the back. Her floor-length black dinner dress: shallow neckline, long sleeves, pearls and glitter.

Her black coat might be tweed with a great dark beauty of collar—a fluff of black fox. Or it might be matte black broadcloth cut quite straight. And if her bankbook is indulgent, her idea of the most delicious black richness of all is a black mink jacket that's cut and buttoned like a reefer.

Make-up to wear with black

Facing page: Portrait of a woman managing the new black—beautifully. She's caught the new feeling for *soft* blackness—in this case, velvet hat, ostrich feathers.

And she's found a make-up that's an illumination—which is what a make-up for black ought to be.

Because black has a way of absorbing light, we've worked out a series of antidotes via make-up: This is the first (it's keyed to chestnut hair-colouring); three more plans (keyed to blond, brunette, and red-headed colouring) appear on page 147. Here, the idea is that if the skin's fairness is heightened, the eyes' blueness is intensified, and the lips and cheeks are a delicate pastel, the wearer can't be lost in black's shadows. (And she isn't—as you see.)

All make-up used here is by Elizabeth Arden: “Rachel” make-up foundation, Invisible Veil powder No. 4; “Sea Blue” eye shadow, coral rouge, “Desert Pink” lipstick. Make-up, and the hat by Dior-New York—at Altman's; Hutzler's; Neiman-Marcus.





RED LIT
BY BROWN
OR BLUE—
OR A
DYNAMITE
FLARE

Fabrics colours: exciting many new looks

These four colour-ranges: Vogue direction-finders to much of the smartest fashion news to be found this season—most of the fabrics illustrated here have been earmarked for top designers' new collections. For details on fabrics shown (all keyed numerically), please see page 144.



SOFTER
BROWNS NOW,
WITH AN
EARTHIER
ELEGANCE



B L U E S
 W I T H D E P T H
 (S A P P H I R E T O
 I N D I G O) ; M A U V E ' S
 T H E C O M E R

B O T T L E G R E E N —
 O R S O F T
 N E W S A G E N E S S

Facing page: Softly dusted new tone of brown, Shetland wool coat (Anglo wool) with bib, yoke, lifted waist. About \$155. By Harry Frechtel. Lord & Taylor; I. Magnin. Emme hat—ranch mink. *Right, above:* New depth for blue—and many a black fleck went into the deepening. Marquise suit in British woollen so cosy it amounts to a two-piece coat. About \$135. Suit, hat: Bonwit Teller. Suit, also Montaldo's. *Right:* Very sage new suit-green, shade as basic-to-be as suit-grey. In a new worsted by Lesur, too, more *sec* than soft. Marquise suit, about \$245. Suit (including Paisley blouse), hat: Tailored Woman. Suit, also Harzfeld's.





SLOW TRAIN TO MASSA

BY JOHN GODLEY, LORD KILBRACKEN

Some summers ago, in Milan, I fell violently in love with a beautiful Italian girl named Anna.

As might be expected with a girl of good family, her parents allowed her very little freedom. Occasionally we could get away together from Milan for the evening—we used to go to Como—but even then Anna had to be home by midnight. Mostly we had to stay in the city, which is nearly intolerable in August.

After a month of this, Anna's father agreed that she might go away for a week end to stay with cousins of hers who had a seaside villa at Massa. I, of course, would have to stay at a hotel in the town, and Anna would be strictly chaperoned, but we would be free at last, for two whole days, from the oppression of Milan.

Anna worked till five on Fridays. The express train to Massa—the last of the day—left at 5:35. I was waiting with a taxi outside her office, and we were ensconced in an empty second-class compartment with several minutes to spare.

How happy we were. We would arrive at 9:08 and our week end stretched gloriously ahead of us.

A couple of minutes before the train was due to leave, a man came along the platform selling refreshments from a trolley. I had time, I felt sure, to slip out for a bottle of wine. I chose a cheap white Chianti, and was waiting for my change, when to my horror I heard an ominous *click* from the express behind me.

Turning, I noticed for the first time that the train had sliding doors—something I had never before seen on a main-line train in Italy. And I now saw with dismay that they had irrevocably closed behind me—without any kind of warning; I was marooned on the platform, and the train was leaving in thirty seconds.

Frantically I raced along the train. Twice I saw a door still

open ahead of me, but each time it slammed shut as I approached. There was no hope of climbing through a window; they would open only a few inches. The train now began to move, and quickly gathered speed.

As her carriage passed me, I caught a glimpse of Anna's distressed face, and could only gaze back in unspeaking impotence.

I felt unbearably miserable and wretched. Our longed-for week end was already irremediably ruined. I didn't even know the name of the cousins' villa. By the time I located Anna next day, almost half our precious time would have gone by.

It was a minor disaster, by comparison, that I had left all my belongings in the compartment—suitcase, jacket, passport, cigarettes, and all my money except small change.

As the hopelessness of my plight dawned on me fully, I became aware that I was surrounded by eager, friendly faces. I had reckoned without the Italians, who love to witness any emotional scene, and to partake of it vicariously.

Everyone on the platform had watched our tragedy taking place. (Some had been seeing friends off; others were catching another train which was on the point of departure from the other side of the same platform.) Now, it seemed, they were unanimous in their summing-up of the whole situation: the *biondina* (little blonde) and the tall *Inglese* had been brutally parted at the very moment of elopement.

Twenty or thirty of them clustered eagerly round me, all offering advice simultaneously. My knowledge of Italian was still extremely limited, but it was quite clear that everyone's single desire was to reunite the young lovers as quickly and expeditiously as possible.

I mentioned that Massa had been our destination. At once, I was irresistibly borne towards and into the *other* train—the one which was waiting alongside. I had no idea where this was going, but there was no time to ask questions. A dozen of my new friends climbed in with me—those who had been catching the train anyway—and it at once moved off. It was 5:40 precisely.

It was now explained to me, very slowly owing to language difficulties, that I was on the stopping train to Parma. At 6:37 we would reach Piacenza, which would be Anna's first stop. After much consultation of timetables, we worked out that the express would arrive there at 6:19, and leave at 6:20; and that *we* would reach *our* first stop, Lodi, at 6:05, and leave at 6:06.

We would therefore have exactly one minute in which to locate the Lodi stationmaster, and persuade him to ring his opposite number at Piacenza. The stationmaster at Piacenza would also have one minute, after the express arrived there, in which to locate the *biondina* in the blue dress, in the third carriage from the back, and tell her to get off the train.

It would be running things extremely fine. The Italian telephone service is not wonderful, and (*Continued on page 151*)

Deep trend in red— city news now

Left: Look that's one result of the exciting changes that red can make in your look this season

(consult the pages just preceding)—a costume that uses the colour throughout, but in a deepened new shade that delights the eye and doesn't razzle-dazzle it.

The coat, of a wool fleece that's also been deepened in texture, has a red ribbed wool dress (off-camera here) to match.

An Adele Simpson costume, in Forstmann woollens, about \$295. Henri Bendel; Dayton's; Joseph Magnin. Hat, by Irene of New York; Henri Bendel. "Chanel Pink" lipstick, by Chanel.

PEOPLE ARE TALKING ABOUT...

THE POLITICAL CONVENTIONS

The Democrats at Chicago

PEOPLE ARE TALKING ABOUT... The new Democratic strategy to emphasize the importance of the Vice Presidency: unlike other years, the V.P. candidate is to be chosen before the Presidential nominee makes his acceptance speech, then both candidates will accept on the same night. . . . The innovation of installing upholstered theatre seats for the delegates. . . . The skill and tactics of the Permanent Chairman, Sam Rayburn, Speaker of the House, who usually runs his office from his hip pocket and never wastes a word.

PEOPLE ARE TALKING ABOUT... The new speakers' podium, with a built-in elevator to make all the speakers seem the same height, and with air conditioning to relieve the TV viewers of the dreadful sight of dampened talkers. . . . The dryness of convention hot dog rolls. . . . The informal survey which showed that seventy-five per cent of the women delegates had been schoolteachers. . . . The undercover jokes that spread from a single hotel room to the entire convention in an afternoon. . . . The keynote speaker, Tennessee's Governor Frank Goad Clement, a forceful, good-looking moderate, who is only thirty-six years old.

PEOPLE ARE TALKING ABOUT... The four thousand members of the working press with twenty-two hundred of them from TV and radio. . . . The enormous number of luncheons, teas, fashion shows, and boat trips on the lake, all designed to keep down the swell of visitors to the convention hall. . . . The scheduled speech by former President Harry Truman just before the balloting and nomination for the Vice President. . . . The big private parties after the night sessions. . . . The breakfast seminars, both amusing and instructive, at which *Political Fables of '56* will be staged, with the skits acted by the wives of Congressmen and former Cabinet officers.

PEOPLE ARE TALKING ABOUT... The gaiety of the Convention, coupled with the eternity of boring speeches by the hacks who fill in for delayed headliners. . . . The efficiency of the Host Committee which has ordered two hundred and fifty cars with drivers, plus an extra twenty-five for unexpected VIPs. . . . The pretty girl pages, some of whom got their jobs by selling a hundred subscriptions to the *Democratic Digest*. . . . The peculiar pleasures of actually being at the Convention, of watching a crowd get sucked into a maelstrom of emotion and of being sucked down with it. . . . The coffee smell. . . . The tired women delegates who sit, lumped down, their feet turned in, their hats crumpled on their heads. . . . The pretty women visitors who only come out at night, often with mink on their shoulders. . . . The tension, the flaring excitement of the final night, with the candidate decided, and the reporters following carefully his mimeographed acceptance speech.

The Republicans at San Francisco

PEOPLE ARE TALKING ABOUT... The streamlining of the Convention in the hope of getting it through in three days. . . . The brilliant notion of omitting that tedious process, the polling of the delegations in open session, by having a special official detailed to taking down their votes quietly while the session continues. . . . The plan of having each section of the Political Platform read by a different politico instead of the usual lone reader. . . . Miss Bertha Adkins, a handsome brunet woman, whose broad-brimmed red straw hat makes her easy to spot in a crowd; she is the first woman in either major party to be on the operational policy level as Chairman of the National Committee's Special Activities.

PEOPLE ARE TALKING ABOUT... The keynote speaker, Governor Arthur B. Langlie, a handsome bulwark of a man whose mouth has a way of smiling slightly while the rest of his face remains immobile; someone called him "an Ezra Benson type with a Nixon approach," who has a way, during long conferences, of picking up the Bible and reading at random from it. . . . Those demonstrations snaking through the aisles. . . . Congresswoman Katharine St. George, the first woman at a Republican convention to act as Parliamentarian. (She will campaign for her sixth term against Bill Mauldin, whose fame rests mainly on his World War II cartoons.) . . . The big, beautiful parties, especially the dance at the Burlingame Club, and the Sunday luncheon to be given by Mrs. Nion Tucker.

PEOPLE ARE TALKING ABOUT... The Permanent Chairman, Joseph W. Martin, junior, Minority Leader of the House, a close friend of Sam Rayburn, the Democrats' Permanent Chairman. . . . The plan to give out to children white plastic helmets with an embossed elephant on them. . . . The emphasis on TV, with one-minute introductions, and the whole program timed in advance to keep it quick and lively as a polka.

THE ESSENTIALS OF CONVENTIONS *opposite*

sketched by Oscar de Mejo who has put in the highlights: the speakers, the cameras, the bunting, the bands, the two-telephoned assistants in the back rooms, the spotlights, the clasped hands, the delegates eager as beavers, in fact, everything including the eternal gesture of all conventions, a whispering mouth to a listening ear.





PERKINS, LANKY AND CHARM-FILLED

ADVANCE NOTICE

Some plays, ballets, books, music, and a little TV



"WHIRLWIND OF LOVERS," BY WILLIAM BLAKE



"NOTHING BUT TRIUMPHS FOR LEIGHTON AND PORTMAN"

ANTHONY PERKINS, at twenty-three one step from a star, will find his way to the public heart in the rôle of an Indiana Quaker in the new movie, *Friendly Persuasion*, which has been made with a great deal of understanding from Jessamyn West's loving stories.

"SEPARATE TABLES," the great London hit, will be here in October with its English stars, Margaret Leighton and Eric Portman, continuing to play their extraordinarily impressive double rôles in this double bill, written by Terence Rattigan in a kind of "theatrical shorthand." Rattigan, incidentally, will have another play here, *The Sleeping Prince*, with Michael Redgrave. Shaw will have two plays, *Major Barbara* with Glynis Johns and *The Apple Cart* with Maurice Evans. Competing with these, there will be Rosalind Russell in *Auntie Mame*, and Ethel Merman in *Happy Hunting*, a musical with its blunt non-libellous plot, according to Lindsay and Crouse, its authors, "about a Philadelphia matron who wishes to arrange a royal wedding for her daughter."

WILLIAM BLAKE's swirled "Whirlwind of Lovers" is part of the exhibition, "Masters of British Painting, 1800-1950," which will hang from October 3 to December 2 in New York's Museum of Modern Art. With it there will be a hundred or more canvases, with their collective point, the revelation of the strength of British painting. Among the collateral points, the revolutionary techniques of Turner and Constable. All these paintings, on short loan from important British museums and private collections, will be shown later in St. Louis and San Francisco.

THE ROYAL DANISH BALLET, a strong company with a touch of fantasy, will dance for seven weeks in the U.S. and Canada, with the opening set for September 16 in New York. In a company without stars, the star to watch is



TWENTY-ONE-YEAR-OLD JUMPER



SARAH MARSHALL: NOT TOO RELUCTANT

Henning Kronstam (above) who is magnificent as the leaping kilted Scot, doomed and desirable, in Bournonville's 1836 ballet, "La Sylphide."

SARAH MARSHALL, when she played the mindless bride in *The Ponder Heart* last spring, thought that she looked too awful to attract talent scouts. They thought, instead, that she would be exactly right for the charming, pretty London débutante in the title rôle of *The Reluctant Débutante*, a fragile but funny London hit that will open here in October.

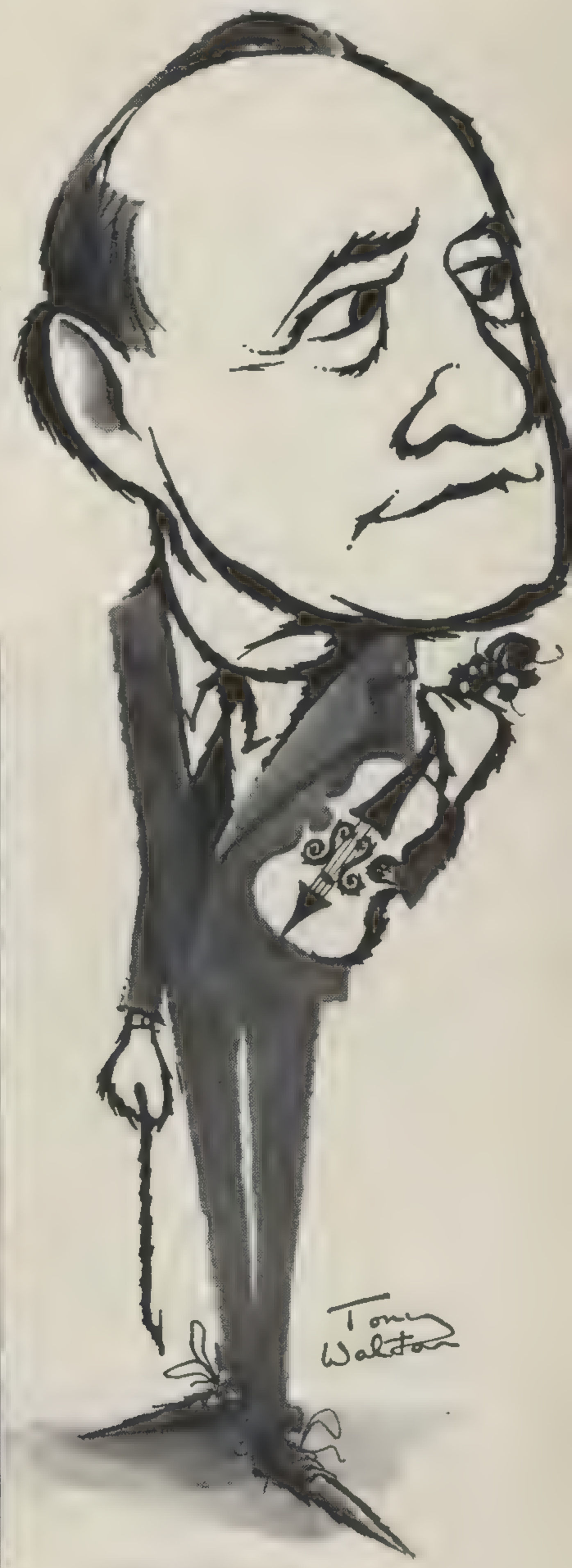
"THE JAZZ AGE," with Fred Allen nasally melodious as the narrator, is another of those mesmerizing TV documentaries pasted together from old photographs and film clips (NBC-TV). Accompanying the shots of F. Scott Fitzgerald

writing industriously in longhand, of Lindbergh starting across the Atlantic in "The Spirit of St. Louis" with four sandwiches, and of Lloyd George, Clemenceau, and Woodrow Wilson teetering up to Versailles in *darling* automobiles, are Allen's commentaries, taped last year. Note: More of Allen's autobiography, *Much Ado about Me*, will come out this autumn.

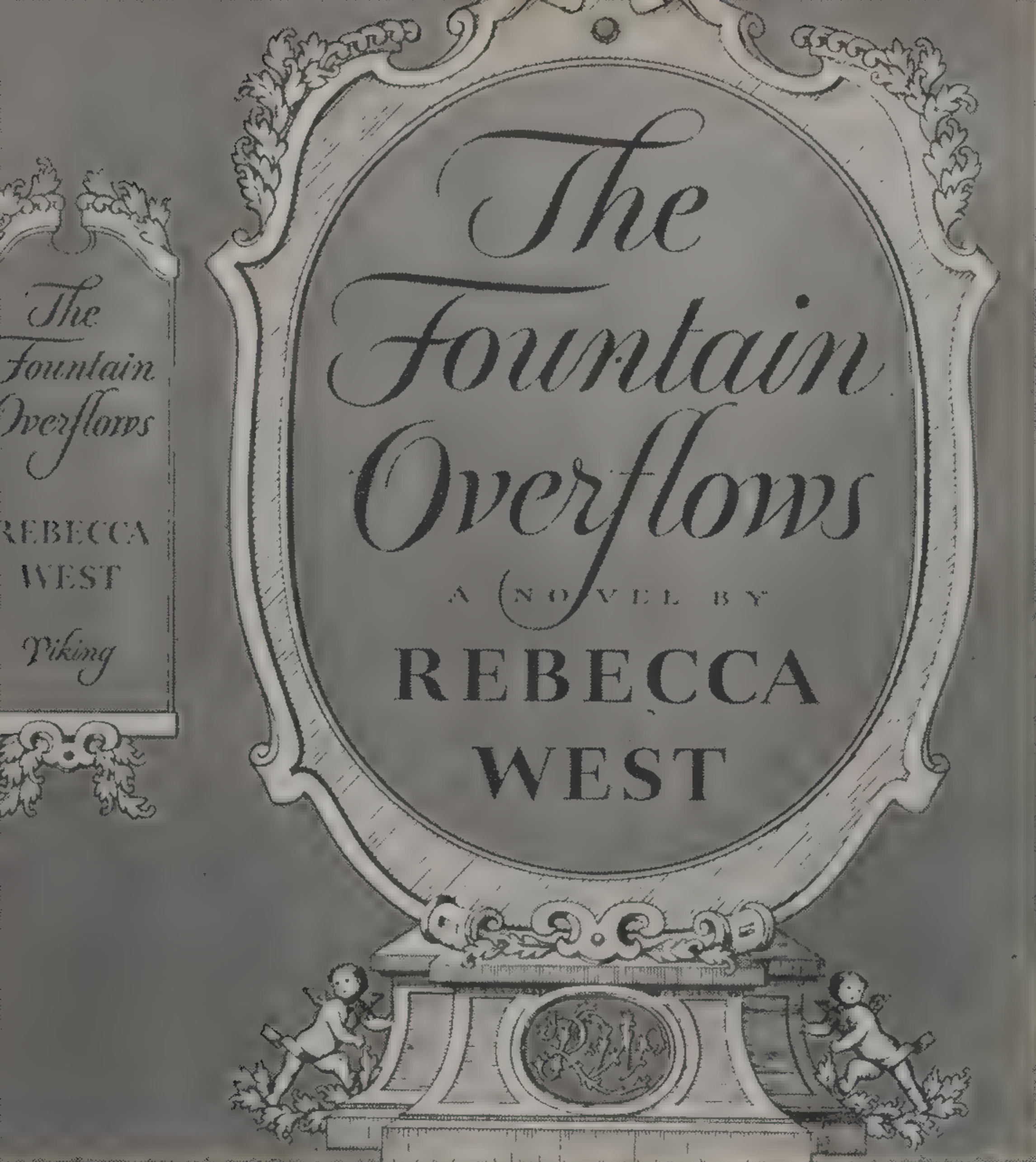
JACK BENNY's dauntless career as a violinist has led him at last, like that equally dauntless bumblebee, to Carnegie Hall, where he will play the Mendelssohn Concerto in E Minor with seventy members of the New York Philharmonic Orchestra. Behind this high-minded hoopla is the double purpose of raising money to save Carnegie Hall from demolition and to support the Retarded Children's Association.



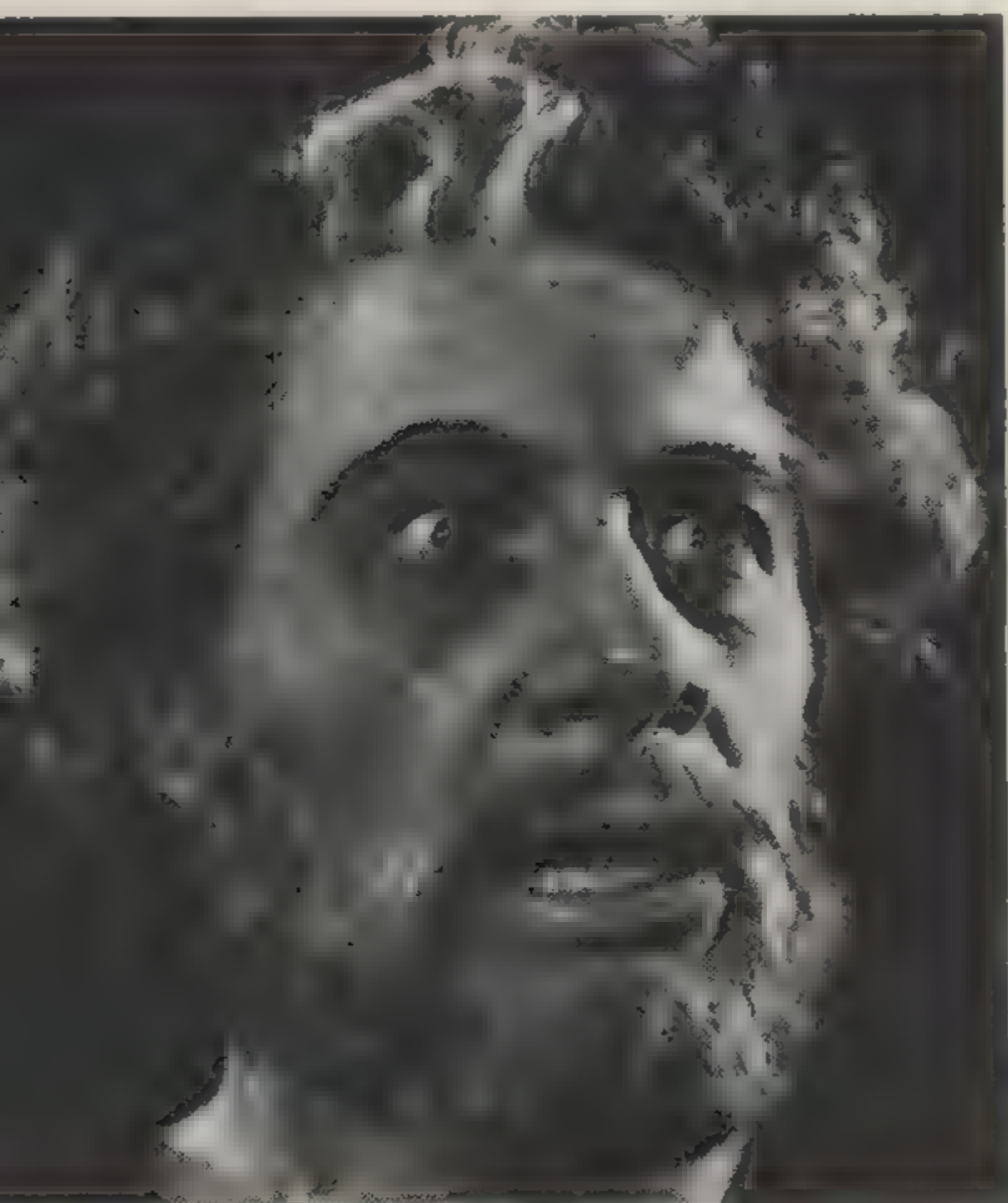
FRED ALLEN AND "JAZZ AGE GIRLS"



FAMED FIDDLER
AT CARNEGIE



REBECCA WEST'S NEW NOVEL



ANOTHER MACBETH,
ANOTHER MERCUTIO

REBECCA WEST's new family novel, *The Fountain Overflows*, simple, precise, and rich as a necklace of diamonds, has a relaxed charm, along with her usual honest perceptions that go beyond the perceptions of lesser writers, as in this observation: "Children seem to me a remarkable race. They want so much to murder so many people, and they so rarely murder anybody at all."

PAUL ROGERS, here in October with the Old Vic company, will play both Macbeth and Mercutio, the latter even smoother than usual.

THE MOISEYEV DANCE COMPANY, a remarkably vigorous group, is poised for its first American whirl this season. Among the hundred and



SOCCER IN BALLET



MAX AND BEAKY FRIEND

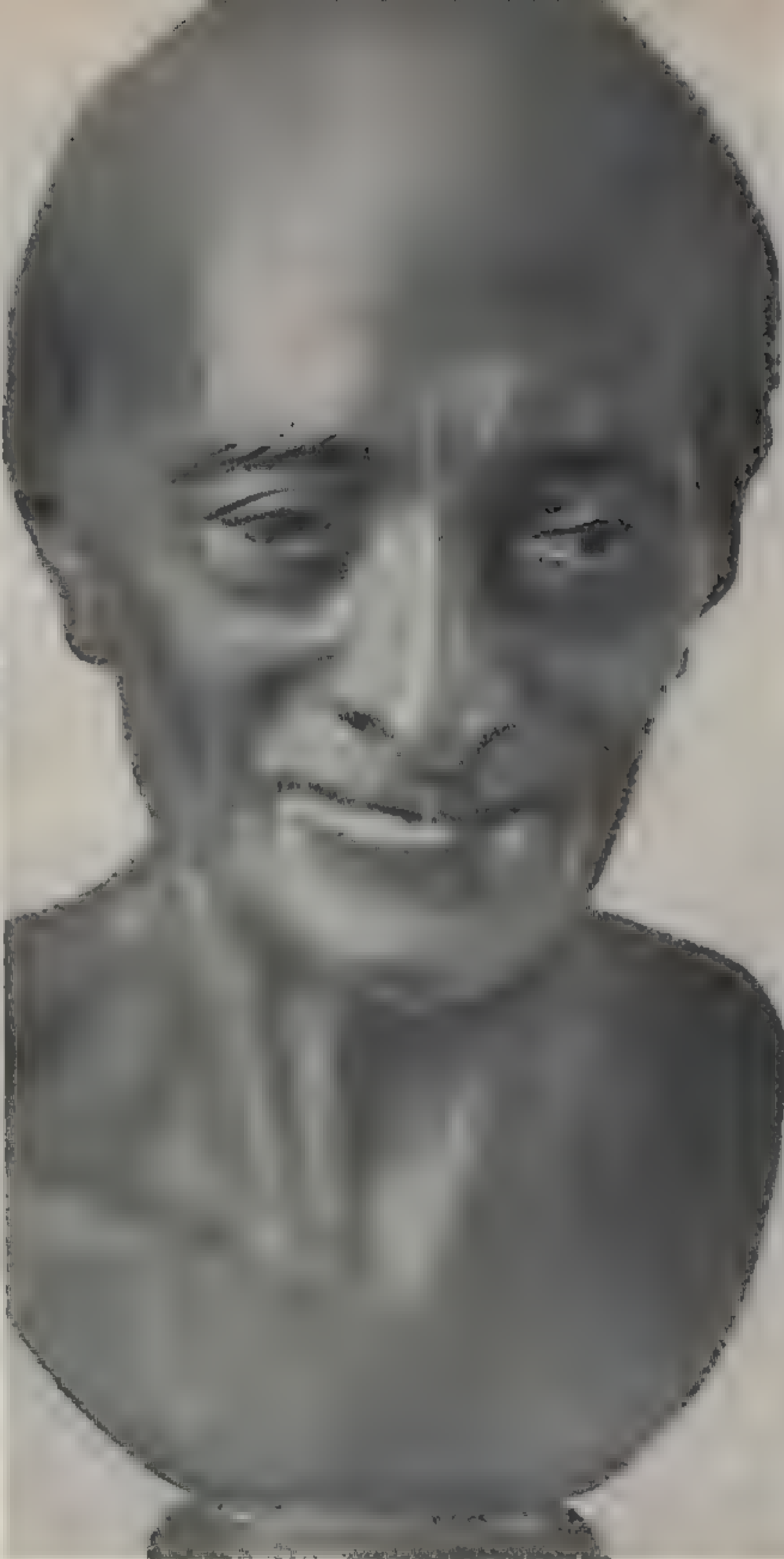
sixty dances in its repertory are "Festival on a Collective Farm" and its founder's famous soccer ballet, with jumps that seem of Olympic calibre.

MAX, a flange-toothed, accident-prone animal of unresolved lineage, is the hero of the new cartoon book, *Max Presents*, by Giovannetti, a young Italian wit, who lives in Switzerland.

CANDIDE, that ferocious, wild, ironic international adventure by Voltaire, that thin, violent genius who let this novel arouse Europe into laughter and indignation in 1759, is being turned into a musical. Leonard Bernstein is writing the score, Lillian Hellman the book, and certain lyrics are by Dorothy Parker. The summary of the plot lies, like a pit in its peach, in these comforting words by Dr. Pangloss to his pupil, Candide: "All events are linked up in this best of all possible worlds; for, if you had not been expelled from the noble castle, by hard kicks in your backside, for love of Mademoiselle Cunegonde, if you had not been clapped into the Inquisition, if you had not wandered about America on foot, if you had not stuck your sword in the Baron, if you had not lost all your sheep from the land of Eldorado, you would not be eating candied citrons and pistachios here."

BERNARD BUFFET, a lean and reasonably introspective young Frenchman, has made his blend of angularities and bitter aloes, usually in tones of black and grey, not only brilliant but lucrative. (The asking price for a big Buffet in New York is about \$7,000.) His first visit here will be timed, undoubtedly, with his Knoedler show, late in November.

LISA DELLA CASA's voice, with its quality of warm olive oil of the first pressing, will be heard this year in the Metropolitan Opera's *Arabella*.



VOLTAIRE SET TO MUSIC



BUFFET PORTRAIT BY BUFFET

A glinty, golden-skinned Swiss-Italian soprano (shown below with her husband, Dragan Debeljevic, an art historian), she was especially captivating last season as a really young Marschallin in *Der Rosenkavalier*, with her youth and beauty a surprise to those who have been accustomed to fairly aged Marschallins.

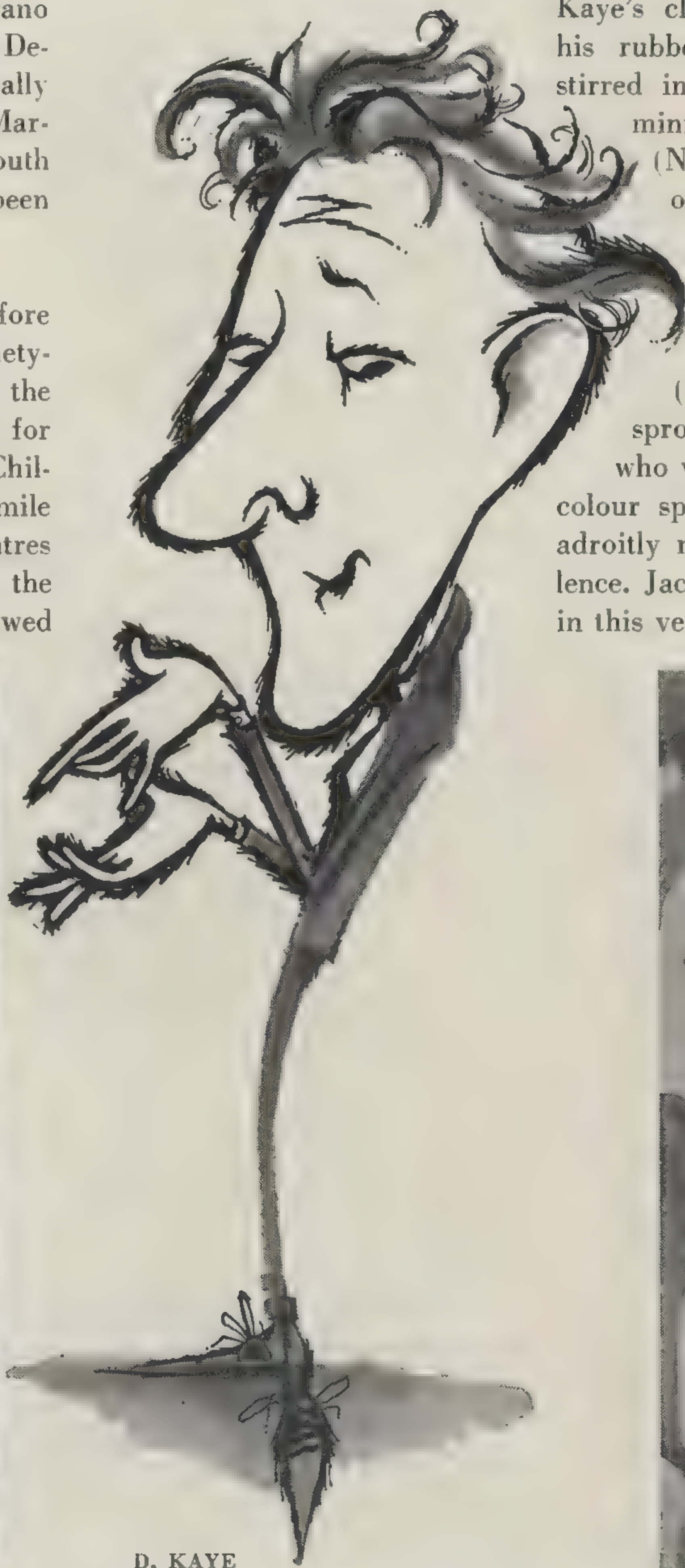
DANNY KAYE's flipped-lid funnies, never before televised, will be shown on CBS-TV in a ninety-minute "See It Now" program recording the tour he made as Ambassador at Large for UNICEF (the United Nations International Children's Emergency Fund). For a 32,000-mile circuit of UNICEF clinics and nutrition centres in Europe, Africa, and the Near East, the Ed Murrow-Fred Friendly cameramen followed

Kaye's clown act—his Esperanto double talk, his rubberized pantomime. In addition, they stirred in a pungent run of monarchs, prime ministers, and Nigerian tribal chiefs. (Note: A penny to UNICEF buys six glasses of milk for a child in many U.N. countries.

"JACK AND THE BEANSTALK," a fe-fi-fo-fum charmer with everyone from little Nibelungs to little Zulus (the story is *that* widespread), will sprout on TV this winter. Helen Deutsch, who wrote the script and lyrics for this NBC colour spectacle, with music and dancing, has adroitly managed to remove the notorious violence. Jack, incidentally, will be mature enough in this version to have a girl as well as a giant.



DELLA CASA FOR "ARABELLA"



D. KAYE



"JACK AND THE BEANSTALK"—WITH LOVE



Fur-felt shoes, chandelier heels: late news-flashes

Right: A little item of shoe-fashion that just may revolutionize the whole world of the dance—did you ever see a chandelier dancing? This heel does; tiered with hand-cut crystals, it sparkles over the parquet under the simplest spills of chiffon dresses, also stems from an opera pump sheathed in newly brilliant satin. The choice here is emerald satin (think of this dancing with pale-blue chiffon), but brighter new tints of every colour are due soon in shoe-fashion in Vogue.

Left: Fur-felt seen in opera pumps now—and many smooth, furry fabrics which usually think of themselves as hats may start finding their way into the shoe-news soon. This shoe, of red fur-felt with red satin—to be worn (quite essential) with an elegant assurance, clothes included, as per the chiffon dress here.

Both pages: Delman shoes. They're also at Nan Duskin; Neiman-Marcus (at all three shops, the chandelier shoes are to order, only). Diamond ring lit up like a chandelier: Harry Winston. Cool sparkle on the nails: "Snow Peach," by Revlon.





New amounts of brown
and black;
day-sandal coverage



Opposite: No two alike—in how much brown they use, how much black, how they use both—that's the point of the tailored opera pumps here. In every case, the combination is what's wanted—brown and black clothes are coming fashion. *Top, centre:* Glossy new sunburnt shade of brown, with a neat gilt-buckled black belt—shoe by Valley, of grained calfskin. \$18. Best's. *Far left, above:* Spectator-shoe effects in black and a dark, true brown—but the look, elegantly perfected, belongs in town any day. By Palizzio, in calfskin. \$23. Lord & Taylor. *Far left, below:* New maple-sugar brown, palest shade in the news, the black added in a single stroke. Of Loewenstein calfskin, with a stacked leather heel; maple hand-stitching. \$30. I. Miller.

Opposite, at upper right: Mocha brown stippled black for depth. By Newton Elkin, of Hubschman calfskin. \$26. Lord & Taylor; Famous-Barr. *Opposite, at lower right:* Even division of cocoa-brown suède and black calfskin, in a strapped opera pump. By Evins. \$40. This, at I. Miller. *Stockings, opposite:* New shades to go along with new black-with-brown day shoes. Topmost, "Topaz," by Phoenix, with a golden glint of brown in it; underneath, "Victorian Mist," a Roman Stripe stocking, much-misted with taupe. *This page, above:* News in black, new silhouette for late-day sandals—making more of black, toes completely covered, the remainder simply bared. This, in suède; the strap, Seton patent leather. By Palter DeLiso. \$30. Jay Thorpe; Famous-Barr.





HORST

Precious coat-fabrics, city news, in black

Cashmeres, vicuñas, all the "greats" of the coat-fibre field: available on these four pages with the new attraction of black. Adds terrific city elegance, day to dinner, to the luxury implicit in every thread—longevity is also a basic. (And two of these coats have white satin linings—for a lasting evening life, even.) *Left:* Coat-perfection in black cashmere, with the quick neat fitted line (double-breasted front; belted back). By Seymour Fox, of Einiger cashmere. Bonwit Teller; Woodward & Lothrop; Henry Harris. Russian sable hat: Irene, New York. *Above:* Black baby-llama wool—soft new element in coat design—with the collar placing it as an afternoon coat (black-dyed ranch mink). Cut pleasantly straight, and single-breasted; by George Carmel, in a new Anglo wool. At Saks Fifth Avenue; Frederick & Nelson. Emme hat. Shoes by Newton Elkin. *City-perfect car:* the Cadillac Imperial, Series 75—delivering city-coats here.



HORST

More precious-coat news, in black

Above: Black vicuña, gentled so simply to the fuller new line in coats, with a wide-set, wide collarband, and black pine-cone buttons. Unbutton these, and it's perfectly clear that this is a beautiful coat-choice for evening, too—the white satin lining. Coat, in vicuña by Keanon, the white pouf of hat: both, by Dior-New York at Saks Fifth Avenue; Neiman-Marcus; Holt Renfrew of Canada. *Right:* Simply two sleeves to slip your arms in, and the ideal amount of cashmere to wrap around a dress smartly—even a short evening dress; there's white satin inside this coat, too. By Marquise, in Stroock cashmere. Coat, black silk dress by Mollie Parnis, rhinestones by Eisenberg, and ermine muff: Bergdorf Goodman. Coat, also at Marshall Field; Harzfeld's. Jewelled satin hat: Lilly Daché. *Precious-car news:* The Continental Mark II, bringing in both the coats in style.





Changing black: gabardine revival, changes of hat

Illustrated method for making one black dress supply several exciting new city looks: the black of gabardine (smooth, *sec*, very smart again); a blousing cut; hats by the clock—and much hattier. *Facing page:* Gentler new way with the black city dress, in an extra-silky black wool gabardine, brought back into fashion here under excellent auspices—by Dior-New York. The look, correct as early as noon, with a hat like this—a Dior mortarboard of hatter's plush. Dress (the wool is Forstmann's "Charmeen"), \$185. This and the day-hat: both, at Henri Bendel; Nan Duskin; Hudson's. *Left:* Allure for the black city dress, from twilight on—hat that's a cone of short black ostrich curls. Designed by Melita; to order, Bergdorf Goodman. Diamonds mixing in here, from Van Cleef & Arpels. *Below:* Hat for the black dress's most brilliant days (luncheon in a smart restaurant, say)—dark green velvet coiled with velvet and satin in white, shaded greens. Designed by Melita; to order, Bergdorf Goodman. From Van Cleef & Arpels: precious compact, earrings.







Country to country:

ENGLISH FASHIONS;
READY IN AMERICA NOW

An event for the woman who likes easy British country elegance: a wardrobe of British designs in British fabrics, made up in American sizes—all flown over by B.O.A.C. and now ready at Peck & Peck shops from Buffalo to Atlanta. Seen here on home ground, these clothes take happily to an American life—casual city or deep country.

Right, above: At Thaxted in Essex (but just as applicable to American towns or townships), a princesse dress of blue-and-black tweed, with black wool ribbing. By Spectator Sports, \$40.

Directly right: Sheath dress equipped with its own three-quarter coat, both in grey wool jersey, fabric news on both sides of the Atlantic. (The coat's a nice length to breeze over a lot of things you already own.) Dress and coat by Spectator Sports, \$115.

The Georgian house: Shardeloes, Buckinghamshire. The car: a Bentley Continental.

Facing page: The fashion for plaid, magnified—giant plaid in bright blue-white-and-grey tweed, with a fresh young look. Dress by Starke of London, \$50. Background: the Gothic aura of Missenden Abbey in Buckinghamshire, and the clean-cut build of the new Jaguar 2.4 baby coupé.

All: in British woollens, at all Peck & Peck shops.





Country to country:

ENGLISH FASHIONS
IN AMERICA



Left, above: Hopsack tweed semi-fitted suit, semi-fitted but wholly in fashion for the long line of skirt, the shorter jacket, the blueness (favourite colour-choice charted now). By Dorville; \$95. *Directly left:* Suit with a certain slenderness for all its ease; remarkable, really, only for its excellence—this is the kind of fashion for which British designers are famous. In a hopsack weave in two dark tones of grey. Suit, by Matita; \$95. Photographed by the lake on London's Hampstead Heath. *Facing page:* New English coat, here on Newmarket Heath; horses from the stable of Captain Boyd-Rochfort, the Queen's trainer (a recent mutual success was Alexander, winner of the Royal Hunt Cup at Ascot). The coat, one of the happiest breeds of coat—the true country coat in spongy tweed, boldly overchecked in black, two shades of blue. Cut straight; to wear over the blue tweed suit, to name just one combination. By Dorville; \$110. *All:* in British woollens, at all Peck & Peck shops.



Shorter American coats: casual news report



Smart choice in coats now: the length that's inches or a full foot short of the skirt (a straight skirt, naturally, either separate or part of a sheath). Here, the coat-looks are young—not hard to pin down why: extra-casual fabrics. *Above:* Camel's-hair coat—city, country. New proportions based on its new length. By Brittany, in a Stroock fabric; about \$135. Coat, Marvella earrings: Saks Fifth Avenue. Coat, also Neiman-Marcus. Sally Victor raccoon hat. *Left:* Coat cut rather like the famous British Warm (but too pretty to look terribly "official")—camel-coloured fleece, a blend of alpaca, worsted, and mohair. Coat, by Shagmoor, \$60. Gimbels; Famous-Barr. Emme hat.

Below, left: Grey Melton cloth, able to go off on ski week ends at this new length, and generally very good for the country or the casual life. Fabric: wool, Orlon, and Dacron; lined with a fluff of wool. By Lassie Junior, \$45. Best's; Wanamaker's, Philadelphia. *Below, right:* Longest of the shorter new coats here, this casual camel-beige swing of wool-and-camel's-hair. Worn with an understated chic, you could wear it almost anywhere by day—certainly for travelling; for easy city-country days. By Sportleigh, about \$56. Altman's; Hudson's. Rosenstein calfskin bag: Bergdorf Goodman.

KAREN RADKAI



Dress-and-jacket
milestone:
jackets in fur



Some smart women live by this system—dresses that come equipped with jackets of their own. Now, with the jackets coming in in fur, it's a system of dressing as luxurious, as new, as any look anywhere. *Facing page:* City look, young look, and the chic of it would be to wear it for town (afternoons!) as casually as tweeds—bleached-white American broadtail-processed lamb jacket; grey worsted sheath. Costume by Paul Parnes, Bienen-Davis bag: Bonwit Teller. Costume, also at Woodward & Lothrop; Sakowitz. Emme hat. *Below, left:* Look with a dozen lives (all elegant)—black Hollander-dyed Alaska sealskin jacket with braid; black worsted sheath. By Maurice Rentner. Bonwit Teller; I. Magnin. Emme hat. Evins shoes: I. Miller. *Below, right:* Possibly the most sumptuous form the jacketed dress has ever taken—this, for big lunches, cocktails, evenings when you don't "dress" officially. Black-dyed Russian broadtail lamb jacket, Great Lakes ranch mink collar; sheath of black wool chiffon broadcloth (Blin & Blin fabric). By Larry Aldrich. Gunther Jaeckel; Neiman-Marcus. Alligator bag by Deitsch: Gunther Jaeckel. Lilly Daché hat. *Earrings:* gold, by Olga Tritt.

FRANCES MCLAUGHLIN



Black-and-white dinner look: news in velvet

Variations are almost unlimited, but this is the gist of this pretty new little-evening look: a black velvet sheath with heightened interest; white sparks, great glitter, and glamorous shoes; a new edition of that Ascot hat which resulted from *My Fair Lady*. No Ascot hats, though, for theatre-evenings—at 1956 seat-prices, any hat bigger than a veil rates a rap on the shoulder, from behind. *Directly right*: Easing prettily off the shoulders, crossed high with satin, a black velvet sheath, its black hat the breadth of Ascot. Dress by Harvey Berin, in Du Pont rayon velvet, about \$70. Dress, gloves by Fuchs: Lord & Taylor. Dress, also at L. S. Ayres; Joseph Magnin. Eisenberg rhinestones. *Right, centre*: White satin and a rose, wrapped high on a black velvet sheath with the kind of neckline once called “portrait”—still true here, framing this new extravaganza (white satin) in hats. Dress by Kasper, in Celanese acetate and rayon velvet, about \$55. This, gloves by Superb: Miss Bergdorf of Bergdorf Goodman. Dress, also at Julius Garfinckel. *Far right*: Easy curves of black velvet, and an upper edge of black satin—and there’s more allure here than meets the eye; a shoulder-blade bow at the back gives *that* lift to the waist. The hat: so detailed, it’s almost a dress in itself—bloused black point d’esprit, velvet bands, some ribbons, and a rose. Dress, by Harmay; in Avisco rayon velvet, about \$50. The dress, and earrings: all, at Milgrim. Dress, also at J. P. Allen. *All hats*: John Frederics in Ascot mood.



RUTLEDGE





Vogue Patterns with new scope— in and out of college

Practically unlimited in mileage—
the young suit-jacket that's also a runabout coat.

It's the basis, here, of a new three-way
clothes plan—the sewing, clearly mapped by new Vogue
printed and perforated Patterns.

Its jacket lined with fleece, the suit's
an all-winter proposition.

Or, wear the suit jacket alone over sheaths—
two good sewing-prospects here.

Facing page: Suit Pattern S-4717—

a straight skirt, a jacket that can
be a coat for sheaths instead. Blue-and-black

herringbone wool, with a collar and lining of black
Orlon-and-Dynel fleece (both, Hanora fabrics). John Frederics
Charmer hat. Bag by Greta. Mademoiselle shoes.

Strutwear "Tawny Beige" stockings.

Car: news from Germany—the dashing BMW-Isetta.

Left: The new bloused, drawstring sheath,
with three-quarter sleeves that end in knitted rims—

if you knit; if not, in cuffs of the fabric. Pattern 8955,
here in royal-blue Hanora wool. Ponyskin bag by Katten. Betmar hat.

Right: High waist, shawl collar—sheath made from Pattern S-4718; in black
Lebanon worsted jersey, it takes care of casual evenings, too. Betmar hat.

Pattern details, sizes, prices: page 145.

VOGUE PATTERN S-4717

VOGUE PATTERN 8955

VOGUE
PATTERN
S-4718

VEVEAN



New junior fashion: reaching the majority



Two pages of clothes that should help to shatter the junior myth—the one that goes “Junior clothes fit me, but not my life; they’re childish.” Not so, not for a long time, certainly not here. And we can name a hundred women who dress by junior sizes, with an elegance well above average.

1. Sheath of the effortless fit—easy at the waist. By Sue Brett, in grey wool tweed. \$18. This, river otter bag: Bloomingdale’s.
2. Under the bolero, a sleeveless princesse dress that’s ageless fashion. Costume, by Jonathan Logan, in grey Stevens wool flannel, \$23. This, clutch bag: Lord & Taylor.
3. Red fashion, up to the mark any day there’s a rush on: wool flannel dress; brass buttons. By Julie Clark, Junior, \$30. At Bloomingdale’s. Hat, by Gage: Lord & Taylor.
4. Grey tweed coat dress, slender face-on, the wool swept back nicely. By Tailored Junior, \$25. This, Betmar hat, and bag: Best’s.
5. Satin-bound black, knitted wool-and-cotton. Sweatering as beautiful as this is fashion in any size-range. Jacket, bare-armed dress, by Minx Modes, \$35. At Milgrim.
6. Grey worsted flannel, independently wealthy—a jacket lining, ascot, of white rayon satin. Dress and jacket, by Carlye. \$70. Costume, Madcaps hat, and bag: De Pinna.
7. Knitted camel-coloured sheath (a woman might wear this, with furs, casual chic, to the theatre starting now—it’s knitted cotton). By Junior First, \$15. Franklin Simon.
8. Shirt fashion, all the elements: brown cotton Paisley shirt (in fabric by Fuller); brown knitted wool-and-cotton skirt. These, by Jo Collins, \$35, including jacket matching skirt; Alexette Bacmo gloves: Lord & Taylor.
9. Statuesque (junior) black: a velveteen shape outlined with buttons—and that’s all. Merrimack velveteen dress, \$25. Altman’s.
10. Red in proportion—more of it this year; this, the second red dress in the 10 fashions here. By Ellen Kaye, in wool crêpe. \$35. This, and the leopard bag, at Milgrim.

As of 8/15/56: bathing suits are news





Point is: *new* bathing suits are in the shops now. In fact, they're year-round fashion; this August batch is proof. (According to a Vogue reader-survey: somewhere, at any part of the year now, somebody will be making a glorious splash.)

Far left, above: New stretch in Paisley—black and white print. An elasticized Ansonia fabric, Chromspun acetate and cotton. Jantzen suit, \$23. Pampas hat, by Gage. Both, at Altman's.

Far left, below: Pretty knitting—pale-blue wool-and-Lastex sharkskin. A little skirt, a little shirring, a little salt-white piping on the blue. Suit, by Gantner, \$16. At Best's; J. W. Robinson.

Directly left: Maillot (sand-beige shade) ducking any fit problems by adding Lastex to the wool. By Rose Marie Reid, about \$20. Bonwit Teller; I. Magnin. (Pampas hat—banded here.)

Above: White, suiting a tan admirably—a built-in brassière figures in the fine shape here (for *yours*: page 130). By Cole of California, of Alamac's jersey: knitted Orlon with Lastex. Suit, about \$20. Altman's; I. Magnin.

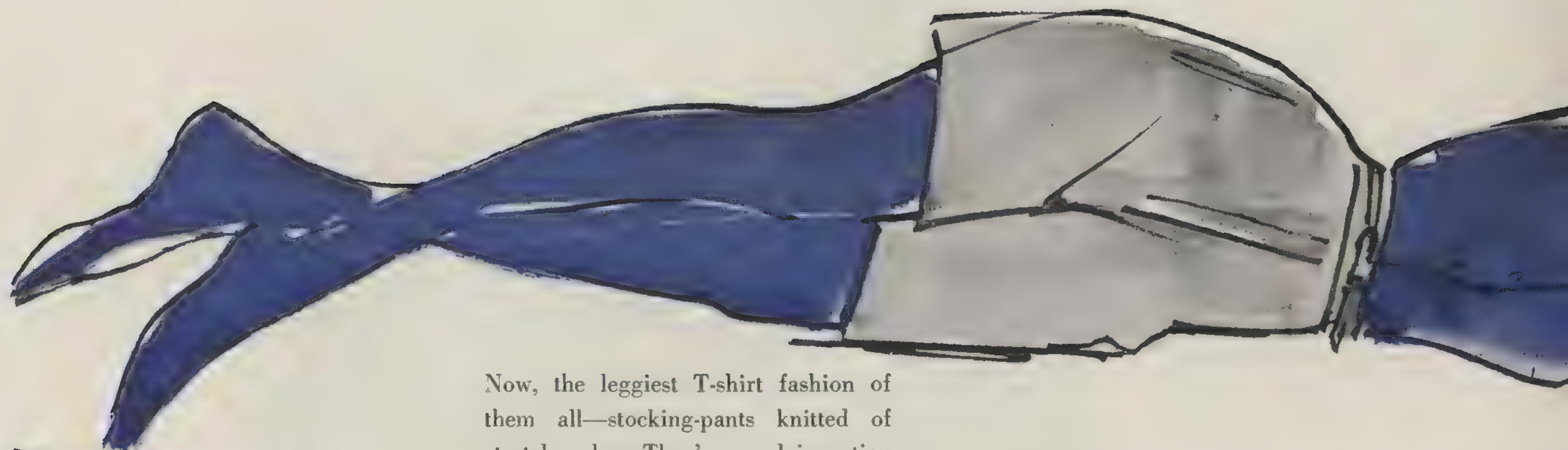
Right: High-collared black bathing suit—the back that much barer. Of Alamac's Thalspun—Orlon and wool jersey knitted with Lastex. By Schiaparelli, \$25. At Bergdorf Goodman; Burdine's. Bobbing up again here—a June Vogue "first": U.S. Rubber water-velvet hat.

KAREN RADKAI





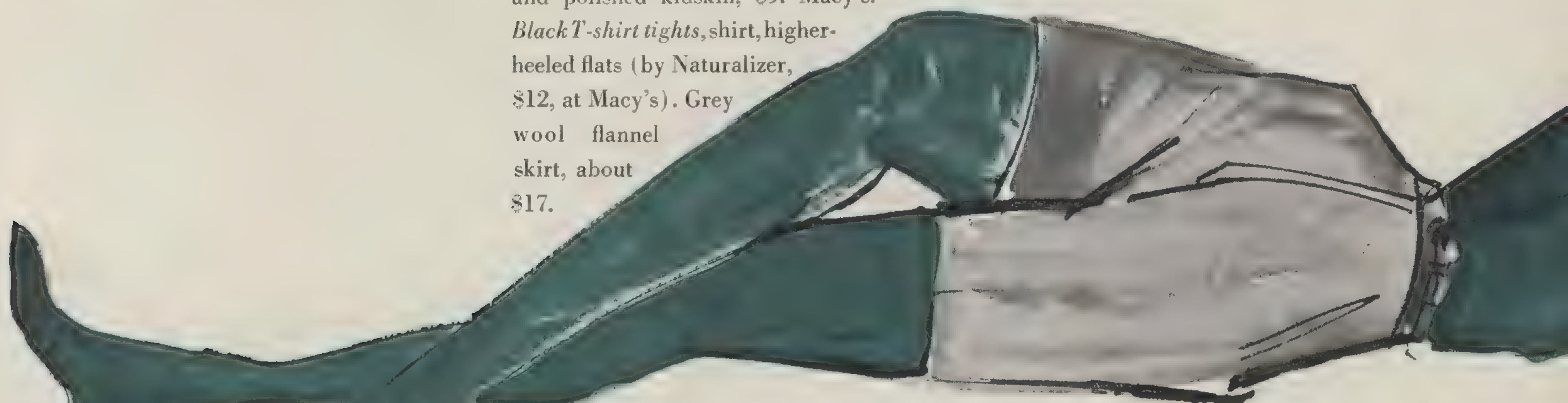
T-shirt tights—new young stockings



Now, the leggiest T-shirt fashion of them all—stocking-pants knitted of stretch nylon. They're good in action with Bermuda shorts, Bermuda skirts; could slow down to a walk with casual tweeds in the country this autumn—and the shoes shown could be in the set-up there. Colour formula? T-shirt tights with matching shirt; skirt or shorts in another colour, making the connection.



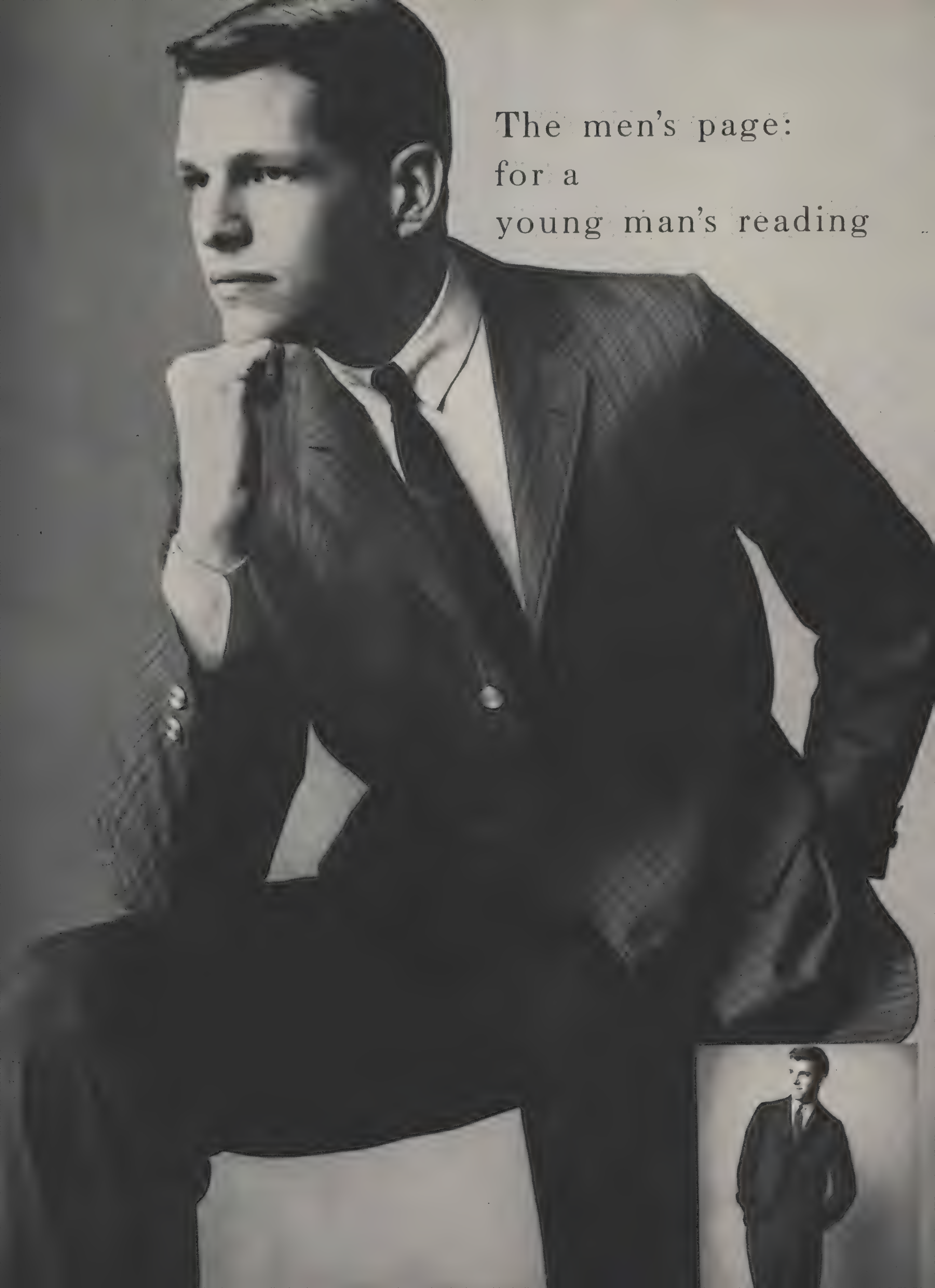
Red T-shirt tights, shirt of Reeves Egyptian cotton, a cycling skirt of grey Stevens wool flannel (about \$13). *Blue T-shirt tights*, blue shirt, flats—in the middle, grey wool flannel shorts (about \$13). Flats, by Cobblers, suède and polished kidskin, \$9. Macy's. *Black T-shirt tights*, shirt, higher-heeled flats (by Naturalizer, \$12, at Macy's). Grey wool flannel skirt, about \$17.



Green T-shirt tights, shirt, same grey shorts as above. Minimal flats, green suède; by Amalfi. \$13. Lord & Taylor. *All clothes*: by Haymaker, at Bergdorf Goodman; Neiman-Marcus; Joseph Magnin. T-shirt tights, about \$6.50 a pair. Cotton shirts, about \$6.50 each.



The men's page:
for a
young man's reading





A college freshman might find the wardrobe on these four pages a good base for the next four years. Men out of college? Some of these clothes should persist even after the baccalaureate—class of any year.

Directly left: Black Watch blazer—black, blue, green stripes. By Gordon of Philadelphia, of Mitin-moth-proofed Lanella flannel (cotton-and-wool), \$43. Lord & Taylor; Hutzler's.

Left, below: Navy-blue suit, a dark town suit that's a fresh change from charcoal. By Southwick, of unfinished worsted. \$88. It's at Paul Stuart.

Above: Sports jacket of grey-and-brown Glen plaid, by E. S. Deans, of British woollen, \$60. Classic with Glen: chamois vest, Quilon-treated (Du Pont's process for easy cleaning). By Bantamac, \$15. Both: John Jarrell.

Right: Good coat for weather reverses—tan Loden cloth, cotton poplin, hood, leather buttons. By Europe Craft, \$75. Bloomingdale's; Hutzler's. Nearly six feet of muffler: grey-and-brown Shetland wool, \$7. This is also at Bloomingdale's.

Below: City coat (topping the blue suit), grey herringbone wool cheviot. By Jason Gibbs, \$85. At Paul Stuart.

Wardrobe: also at Neiman-Marcus and the shops listed on page 38.





Young men's page *continued*

Above: Suit for hacking around, of Lovat tweed—the heather-colour jacket good for any slacks. By College Hall, of British woollen tweed, \$60. Wanamaker's, Phila.

Left: Knee-length raincoat built to stand the heaviest weather—there's a warm zip-out interlining. Coat, of Reeves fabric, Zelan-processed Dacron-and-cotton. By London Fog, \$50. At Wallachs; Hutzler's.

Below: Extra jacket, extra invincible—it's burlap, brass-buttoned, and fully lined. By Chester Laurie, in neutral tan (it's good with grey flannels). \$35. Sills of Cambridge.

Directly right: Another suit to do the hard jobs, also useful split up—the jacket with grey flannels, Glen plaid slacks; the trousers with the burlap or Glen plaid jacket, or the blazer. Suit, by Gordon of Philadelphia, of Crompton corduroy (Dacron-and-cotton). \$55. Crimson pull-over of soft lamb's wool, by Forstmann. \$15. Both at De Pinna; Hutzler's.

Right, below: New button-down—a tan lamb's-wool sweater at its neatest over a button-down shirt. By Catalina; Mitin-mothproofed for year-round wear. \$12. Wallachs. *Wardrobe:* also at Neiman-Marcus and the shops listed on page 33.





“The Eternal

I am keeping a book,” said Ann, my young daughter, darkly to me, “and I’m writing down all the things you do to me that I’m never, never going to do to my own children.”

It sounded as if I were a cruel stepmother, not a mother and, for a moment, I was hurt; then I remembered: I had kept such a book, if not an actual book, a list, embedded firmly in my mind, of things I also would not do to my children; my mother probably kept a list, and her mother, Ann’s great-grandmother; I had a sudden vision of a pendulum, swinging backwards and forwards; “for” becomes “against,” “against” becomes “for.” My grandmother made my mother go to church, sometimes three times on Sundays, and sit through hour-long sermons; in consequence my sisters and I were brought up “free” and had no spiritual guidance; in consequence I am determined that Ann shall not be left drifting as we were. Then is everything, I asked wearily, everything one thinks, believes, wants, simply a reaction, a symptom of past conditioning? The analysts would seem to support this view and yet I knew that somewhere there was truth and a balance, a way of finding that truth.

If I had been lucky enough to have had a fairy godmother at my christening and could have asked her for a gift, I think I should have chosen “good judgment.” Nothing could be more valuable for a mother. Love is not all that is needed; the youngest and least experienced mother is called on to decide a hundred questions a day; every day she has to take part in a dozen or so small affrays and, if she can, stop them from turning into battles; she has to guide, direct, advise and, in her small way, be a statesman, a general, a diplomat, a sibyl; indeed love can be a complication, it is so difficult to keep it within bounds and not let it make us blind. “But I loved them,” I remember a bewildered mother saying in extenuation in a juvenile court, and I remember, vividly, the magistrate’s reply, “Yes, but did you love them properly?”

How, in all these crosscurrents and swings of method and policy can one be sure of loving properly? Even the books

on child-training and psychology, those admirable wise books, change; more than change, they contradict one another flatly. From my mother’s child to mine, compulsory rice pudding has become optional ice cream, no sex instruction has become complete sex instruction, good spankings have become bad spankings.

As with nearly every mother I know, I was looking so anxiously at the pendulum that I never thought of lifting my eyes.

Yet the clue was there, under my nose, in my own children. “Where did you get the pattern?” Ann asked me when she saw her newborn brother, complete with fingers and toes, eyelashes and hair. Ann at six years old knew instinctively how to hold him and watching her I recalled how our old parish nurse, when I had asked her to show me how to bathe my first baby—that very Ann—had said tartly, “Use your gumption.”

Gumption may be an ugly word but it has a beautiful meaning, “mother-wit,” and that is not something one gets out of books but out of life; it is our inheritance, if we will listen to it; we know in our bones that every baby and child, everywhere, needs and does basically the same things, will always need and do them, has always needed and done them, just as every true woman—and Ann at six years old was a true woman—has that instinctive knowledge in her hands that tells her how to hold a baby or make a sick person comfortable . . . if she will let that instinct work, not let it be overlaid. So often we refuse to trust to the life in us and yet in the end it is life that will bring up our children, no matter what we do; life will give them rice pudding or ice cream, decide their sex instruction, spank them.

For there are things we can not save them from, no matter how loving we are, how much we shelter and care; we can not save them from pain, for instance. We can not make our plain daughter pretty, or make boys date her if she is not popular; we can not protect our boys or girls from the hurt that other boys and girls will give them; we may have to see our child the loser in competitions and examinations, maybe last in class, maybe rejected; we may see him too successful, too confident,

BY RUMER GODDEN

Severities”

riding for the fall that we are powerless to stop.

These are the “eternal severities,” to use Peter de Vries’s phrase, and they start with the first broken toy, the first cut knee, the milk tooth that has to be pulled, the first disappointment. The first time Joe or Sally or Charles is left out of a game or teased brings that helpless bitterness; these things are small but they are part of the law of balance, of cause and effect, and there is only one thing we can do about that law: recognize it and teach our children to recognize it too. It is here, once again, that being a loving mother is a terrible handicap; the temptation is always to try and stand between our child and life.

Mary breaks her doll; instead of letting her go through a time of mourning we buy her another at once; Stephen loses his bus money; we may scold him but we give him some more instead of simply letting him walk. Our friends do not like Susan; they do not understand her, we say instead of making ourselves face the fact—and making Susan face it—that she is unpopular because her manners are thoughtless and bad.

We excuse ourselves, of course. “We want them to be happy.” That nowadays is our great cry. We have grown up in a world of havoc from two world wars and we know only too well how ephemeral and insecure the most solid-seeming things can be; we think we must snatch happiness, take it now, no matter what happens, but is not real happiness something far more long-term than that? Listen:

“It can not be achieved in less than a complete lifetime; one swallow does not make a summer, neither does one fine day. And one day, or indeed any brief period of felicity does not make a man happy.”

The paradox of happiness is that it is made of unhappiness too, just as everything living must have a shadow, and it is how one takes unhappiness that in the end can make one most happy. That wise little passage comes from one of the old books of the world and, as I explored it, I was startled to find that Aristotle—if only he were a little easier to read—is the per-

fect philosopher for the nursery. His cool, exact voice—it has remained true for more than two thousand years—spreads calm; it sounds very clearly down that long vista of time and gently sorts out confused, excited feelings. The pendulum swings back because otherwise it would go too far and Aristotle helps us to find the “mean,” the middle way between excess and deficiency. He finds the balance and relates it to the whole, to life, but when he comes to the great laws he tells us to stand on one side for there are certain things we need not do because we can not. “Understanding,” he says, “can not be employed upon things that are eternal and unchangeable; it is limited to those things that are open to doubt and deliberation.” The eternities must be accepted and, having seen that, I saw what was obvious, what I should have seen at the beginning—and would have seen had I been less closely attached—the pendulum is only part of a clock, a great clock ticking steadily on and on and on.

It was some time later that I asked Ann what she had written.

“How you and Granny talk in French so that I can’t understand, that’s rude,” said Ann glowering, but . . . that was in my book.

“And how I have to go to bed in the middle of something *interesting* just because it’s half-past eight.”

That was in my book too.

“And how you go away somewhere lovely and leave me behind.”

“Children can’t *always* come . . .” As I said that something came into my mind; not something I had written, nor my mother, nor her mother, but a child who lived nearly as long ago as Aristotle. It was a letter written in the second century on papyrus.

“Theon to his father . . . greeting. It was a fine thing of you not to take me with you to the city! If you won’t take me to Alexandria I won’t write you a letter or speak to you or say good-bye to you; and if *you* go to Alexandria I won’t take your hand nor ever greet you again. That is what will happen if you don’t take me.”

The small, defiant voice seemed to mingle with Ann’s. That did not surprise me. I had learnt they were one.

1 Wardrobe based on a “best” coat

On the next six pages are three little girls from school—but not far from it: September’s just around the corner. Like most little girls, they’ve elongated mysteriously during the summer, so that practically nothing they wore last winter can be Made Do again; only a few holdovers were possible for each. Taking these into account, we’ve worked out a new back-to-school wardrobe for each girl—each wardrobe based on that fine foundation-stone of any wardrobe: a coat. The first little girl, shown on these two pages, is Deirdre B., a charming, willowy eight-year-old who wears a size 10 (she’s second-tallest in her class—Fourth Grade, come autumn). Among Deirdre’s holdovers was her last year’s winter coat, which still had some presentable mileage in it; among her stronger desires (aside from a new book about *ants*) was a new “best” coat. Since the hold-over coat would do for school, and since we’d found a new and not expensive “hack” coat for rough-and-tumble afternoons outdoors, a new “best” coat shaped up as a feasible delight. The coat we found for her is red—a good, strong, rich red that seems to make Deirdre’s cheeks pinker (if only with pleasure). We found a becoming hat to match the coat, and a ravishing party-and-dancing-school dress to match both. For the rest of the wardrobe, we picked colours that blend pleasantly with the new “best” coat, and with the still-useful school coat, too.



Right: New full-length edition of the parka—and just right for afternoons in the Park; Deirdre’s new “hack” coat. Natural-coloured, water-repellent (Zelan-processed), cotton poplin, lined with quilted nylon, edged with knitted cotton, and gloriously washable. By White Stag; about \$18. At Lord & Taylor.

Below: Jumper dress for school, or playing at a friend’s house on a Saturday—navy-blue washable Acrilan jersey (by Heller), with its own white cotton broadcloth blouse. The jumper alone will go over most of the other blouses and sweaters in Deirdre’s closet, too. By Tiny Town Togs; about \$11, at Best’s.



Left: Well-dressed visitor to the new Children’s Room at the New York Public Library’s Donnell Branch—its accessible shelves, low tables and chairs, a lure for young bookworms. Deirdre’s long-sleeved cotton dress in an Early American print by ABC, blue with white collar and cuffs. By RAR; about \$8, at Bloomingdale’s.

FRANCES MCLAUGHLIN



CLOTHES. ALSO AT
HUTZLER'S; HUDSON'S;
HARZFELD'S; I. MAGNIN.

Left: The new "best" coat that's the pivot of Deirdre's new wardrobe—and the apple of her eye, right now. Apple-red Botany needlepoint wool, fitted and double-breasted, with this news—a deep Empire yoke. By Stern & Herff; about \$35. Hat by John Fredericks. Both, at Best's.

Right: How to look forward to the first day of school—own a school dress like this. (Deirdre does, and it's changed her whole viewpoint.) Red and black Galey & Lord plaid cotton, with a white linen collar, a front bib outlined in red and secured with four big bone buttons. By Cinderella; about \$9. Altman's.



Above: 7 to 12 news—olive-green suède "desert boots," by Sandler of Boston. About \$10. Altman's.

Below: The red of hunting pink—box jacket of Merrimack cotton corduroy with brass buttons, velvet collar over a grey Avisco rayon and acetate flannel dress, with a pleated skirt. Both, by Suzy Brooks; about \$15. Lord & Taylor.



Below, right: The pretty dress Deirdre will wear to parties and dancing school under her new "best" coat—red rayon velvet (now less crushable). White faille cummerbund. By Children's House; about \$25. Henri Bendel.



2 Wardrobe based on a two-colour coat

Our second 7-to-12 back-to-school wardrobe, shown on these two pages, was concocted for Sally P., a brown-eyed, fine-boned little girl who wears her straight brown hair in the new-again shoulder length. At twelve, she is (refreshingly!) small for her age; a size 10 fits her perfectly. Sally goes to school—Eighth Grade this autumn—in the suburbs, so she and her classmates wear the same coats to school, most mornings, that they wear for racing around outdoors in the afternoons. And happily, Sally's heavy-duty coat is a holdover from last year. What she needed *this* year was a pretty-but-serviceable new coat to wear to the city—on shopping trips with her mother, on school expeditions to museums and libraries—and for any occasion, such as Sunday school, when her "hack" coat might not do. We found just the coat—in fact, we found two of them: one in beige tweed, one in handsome Glen plaid wool, and either one perfect for Sally's city-country life. (She wears the tweed coat in the photograph directly right—is sketched in the plaid coat, opposite.) Since both coats have a pattern woven right in the fabric, we planned a wardrobe entirely in solid colours—beige, carnation-red, and clear, bright blue—to go with either one. (Obviously, with a patterned coat, a printed or figured dress would mean too much busy-ness.) As to which coat Sally actually chose—the tweed mixture or the plaid—balloting in the P.'s household was close. Sally loved both, looked charming in both; her parents agreed that both were excellent investments. It could have gone either way. In fact, we haven't heard the outcome yet!

Right: Pretty starting-point for a new wardrobe—this two-colour coat that Sally can wear in town (as here), or, on lots of occasions, in the pleasant out-of-town community where she lives. Thick, flecked beige wool tweed, cut with a sort of easy straightness, and belted at the back. By Bambury; about \$35. Hat, beige felt, turned-up brim, by John Fredericks. Both, at Best's.

Directly right: On cold days, Sally might wear this with her new coat (it tucks in a pocket between times): a Lebanon wool jersey cap in bright blue, the crown newly squared. By Sally V; \$9. Lord & Taylor.



FRANCES McLAUGHLIN



Left: Another fine example of the two-colour coat that could act (handsomely) as a basis for Sally's new wardrobe—this Glen plaid coat in a firm woolen, with tailoring a little girl's older brother might envy. Perfect city-country coat because it can look dressed up—with a hat, gloves, and Mary Janes, as here—but is equally at ease with moccasins, mittens, and a bright knitted cap. Coat, about \$35. Felt hat, velvet piping, by John Fredericks. Both, Best's.

Right: Schoolday dress, nice enough for a Saturday matinée—Alamac's washable Thalspun jersey (Orlon and wool), in bright blue. About \$13. Lord & Taylor.

Below: For parties and dancing-school—pretty princesse dress of carnation-red Merrimack velveteen; Irish linen collar and cuffs. About \$23. Henri Bendel.



Above: Sally collects records; when in town, heads for The Record Hunter. Her jumper dress is a find, too—beige wool tweed with a new halter neck, its own beige linen-y rayon blouse edged in braid. About \$22. At Lord & Taylor.

Below: Sally also collects postcards; here, examines new acquisitions at the Museum of Natural History. Her classic shirtwaist dress—blue cotton broadcloth with hand smocking, piqué edging. By Berk; about \$11. Bonwit Teller.



COATS AND DRESSES, ALSO AT HUTZLER'S; HUDSON'S;
HARZFELD'S; NEIMAN-MARCUS; I. MAGNIN.

3 Wardrobe based on a camel-coloured coat

Patty M., the owner of our third back-to-school wardrobe, is a pretty, dark-bobbed Fifth Grader with an astonishing range of interests—a partial list would include Airedales, tennis, sea shells, riding, and the violin, depending on her mood and the time of year. Another astonishing thing about Patty: she's ten years old, and wears a size 10 (fits her like a glove). Not astonishing at all is the fact that this year, Patty couldn't fit into her last year's school coat—which, with hat, gloves, and Mary Janes added, had also doubled as her "best" coat. (Since Patty lives well outside the city limits, a very special "best" coat is not a necessity.) What she needed this year was a new coat that would serve for school or for trips to the city, that could be dressed up or down depending on what was next on Patty's busy schedule. Here again, we found not one coat, but two that filled the bill—one a classic polo coat (with a zip-in warm lining that extends its range), one a fitted wool coat in the same camel-colour; both, exactly right for Patty's particular style—which is tailored, tidy, unfrilly. The wardrobe we chose is based on camel-colour, goes beautifully with either coat, is planned so that many parts of it are interchangeable (the sweater set opposite, for example, with the knitted skirt shown on this page; or, with the corduroy jumper, opposite). It's all planned, too, for maximum ease and speed in dressing—important factor, when a little girl has as many irons in the fire as Patty.

Right: Camel-coloured coat that could be the work horse of Patty's back-to-school wardrobe—when it isn't at work covering her prettiest party dress. Pure wool fleece (a Chatham fabric), buttoned in leather. By Lambella; about \$35. John Frederics hat. Both: Stern's.



Left: Patty shines up her jodhpur boots—still wearing her new school dress (it's washable). Grey plaid Galey & Lord gingham; by Kate Greenaway, about \$9. At Bonwit Teller.

Right: The Museum of Modern Art is full of excitement for ten-year-olds—and so is Patty's new suit: camel-coloured knitted wool, with a new bulky look. (No danger of its making a young wearer look bulky, though.) About \$18. White Orlon pull-over, about \$4. All, Lord & Taylor.





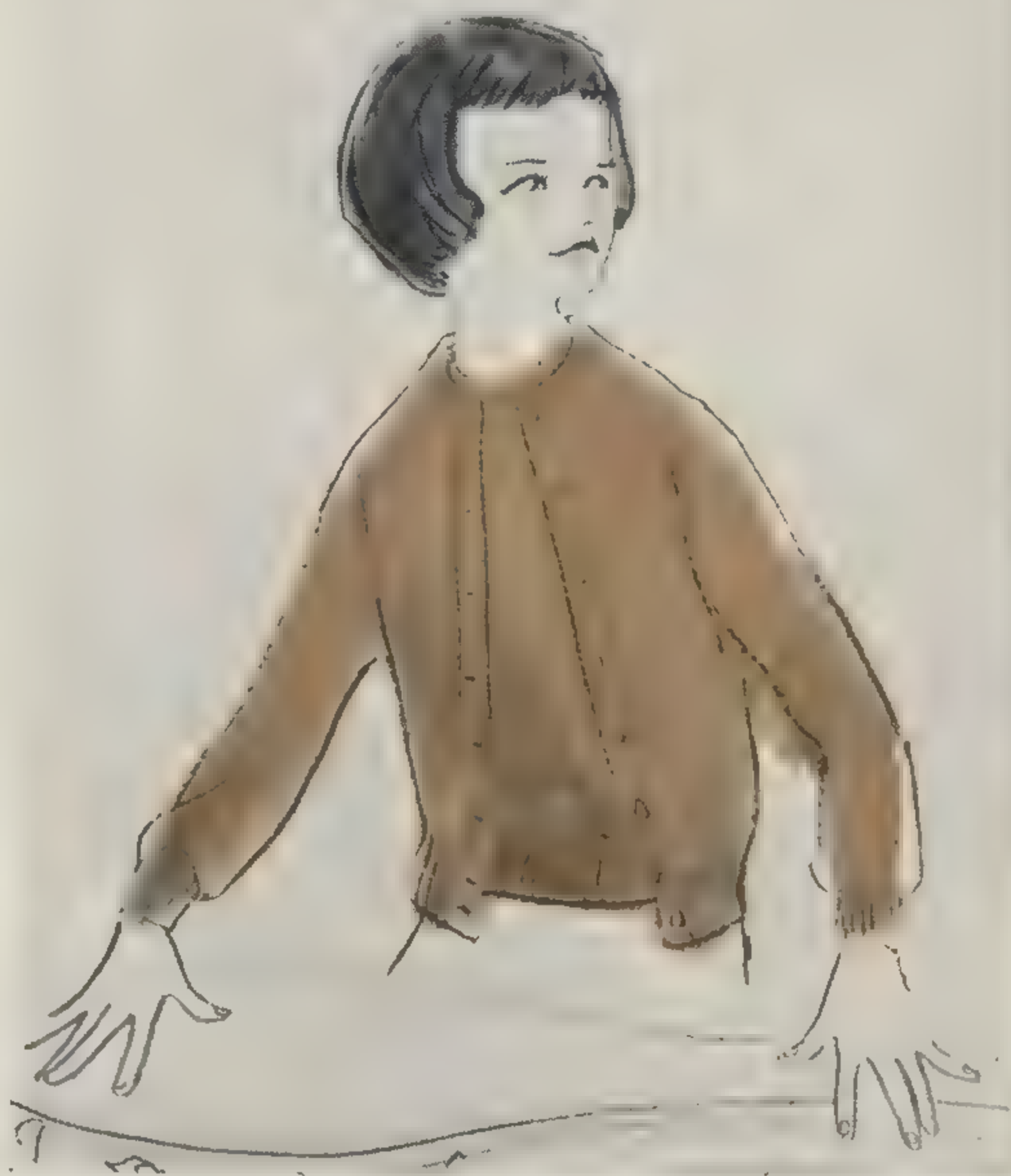
Above: Classic camel-coloured coat that Patty could wear over everything from riding-clothes to dancing-school dresses. It's wool and camel's-hair, with pearl buttons, and a cosy brown plaid wool lining that zips in or out as seasons (or rôles) change. By Coatcraft, about \$35. Henri Bendel.

ALL CLOTHES, ALSO AT HUTZLER'S;
HUDSON'S; HARZFELD'S; I. MAGNIN.

Right: Party dress in a colour that looks well with a camel-coloured coat—and looks well with Patty, too: sage green. Merrimack velveteen; white cotton satin collar, cuffs, belt (this, woven through loops). By Joseph Love; about \$17, at Altman's.



Below: A new sweater set for Patty—in a new fibre for sweater sets, Ban-Lon. (Assets: sturdiness, softness, ease of washing.) Newest in camel-colour, to wear with the jumper, below; skirt, opposite. By Regal. Pull-over, about \$5. Cardigan, about \$7. Henri Bendel.



Above: Brown calico print dress sleeved in a new length, trimmed in white. By Joseph Love, about \$9. Lord & Taylor.

FRANCES McLAUGHLIN

Right: Patty reports for a rehearsal of the school orchestra (she's a pillar of the string section), in her new jumper dress. Brown Crompton cotton corduroy jumper, flared skirt; brown-and-beige Paisley-printed cotton blouse, below-elbow sleeves. By Johnston of Dallas; about \$15. Henri Bendel.





New reducing

*Latest chapter on the subject of diet methods:
this new, two-fold plan for spot-reducing—
a diet designed to go anywhere,
even if it has to go there by Thermos;
plus the easiest exercise on record,
a selective method that works while you rest.**

What good is a weight-loss, unless you lose weight where you want to lose it—and can maintain the loss from then on? According to most women of diet experience: it's not good in the long run (although it may be quite worthwhile for the seamstress altering the wardrobe of the off-again-on-again dieter).

So: taking what we've learned from the board of scientists who comprise Vogue's Diet Authority—namely, that the most important new finding about healthful weight control is the importance of exercise—we've worked out a combination program that should take pounds off the total weight, inches off the areas indicated by the dieter, and should keep the figure pretty well in line from then on. The program is based on fewer calories, controlled exercise, and almost no outs at all: the diet has a portable clause and the exercise is easy to take (in fact, you take it lying down).

The diet works this way: excepting for the first two days, it's a standard knife-and-fork diet and includes something for nibbling, besides. For the *first two days*, and for any day when eating-to-order is not feasible, you go on the synthetic mother's-milk-formula from the so-called "Rockefeller Diet," news of which, you may remember, first appeared in Vogue a year and a half ago. The recipe for the formula and a month's worth of menus for a weight-loss of approximately ten pounds appear on page 149. But before you look at these, there are important things to know about it all. In the opinion of the doctor who designed this diet, the formula shouldn't be used as a steady diet—his experience is that it's apt to pall, and when it does, the dieter begins to lose her dietary resolve. His program begins with two days of formula used as a sort of

plan: name the spot

quick-results measure, for one thing, and as a getting-to-know-you measure, for another. The point is that if you've had some experience in making and using the formula, you'll know how to handle it when travel or restaurant conditions prevent you from staying with the diet menu (that's where the Thermos comes in). Another thing about the diet he's designed for us: because diet results tend to taper off in the second week of a month's diet course, he reduces the second week's calories to a level below the first week's in order to help make the weight loss a continual process. And as always, he underlines the usual advice: it's wise to get your own doctor's approval before you go on any diet (you might take pages 149-150 with you to the consultation).

The exercise system works this way: mechanically. Because we find that the out-on-the-tennis-courts kind of exercise is out of the question for many women, and because we like the idea of exercise working exactly where it's supposed to work, we've explored a device that reproduces exercise electronically. It's called Relax-A-Cizer; it's an appliance that you buy and use at home. And in the five or so years it's been in fairly wide use, it's run up a fine record for itself. On the record: definite improvement of muscle tone in any area selected (naturally there have to be muscles in the area, or there can't be any muscle tone); reduction in terms of inches, tape-measurable in hips, abdomen, thighs, upper arms. . . . The machine works quietly, calmly, and apparently quite easily (seems that most women find it as easy to tune in as a TV set), generating only about as much electricity as a flashlight battery. What does it feel like when it's at work? It tingles, and to our way of thinking, the tingle is a pleasant one. It causes the muscles to perform exercise in a normal exercise pattern, which means a flexing-relaxing, flexing-relaxing pattern.

Because it is electrical we're delighted to know that the machine carries the seal of the Underwriters' Laboratories—and is so full of safety devices it seems a wonder that it can be carried at all (it can—it's the size of an overnight case and weighs nine pounds). For good results, the machine should be used five times a week at first, in half-hour sessions. After the first six weeks, three half-hour sessions a week should hold the line. *The New York headquarters of Relax-A-Cizer are at 665 Fifth Avenue.*



Push-button exercise: the electronic "Relax-A-Cizer," designed to re-size the figure by improving muscle tone.



Relaxing new way
to look in fashion—
in jersey

KAREN RADKAI



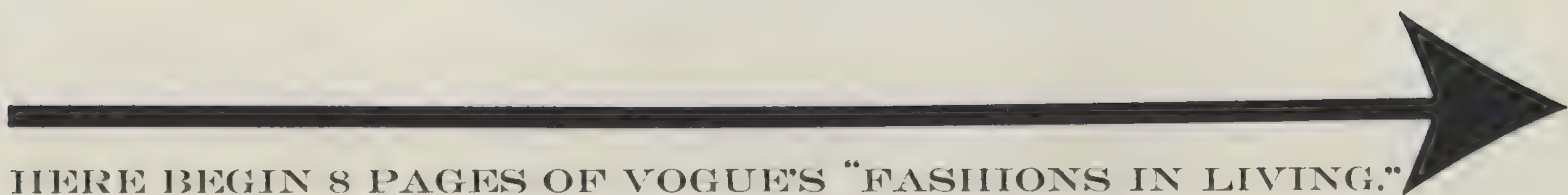
Far left: It's a pleasure, plus news—the dress that blouses without straying away from the slender outlines of a sheath. This, by Trigrère, is of black British woollen jersey, its beautifully delicate cut correct almost any o'clock, given a full wardrobe of hats (on the same principle as the black dress on pages 98-99). \$165. Casual day-hat here: John Fredericks. Dress: Saks Fifth Avenue; Hutzler's. Evins shoes: I. Miller.

Left, below: Easy beauty, afternoon or after, in worsted jersey—navy blue, with a satin glisten at neck, waist, wrists; a pleasant softness draped into the skirt. By Branell, of Jasco worsted jersey, about \$80. Dress, hat, civet-cat bag: Best's. Dress, also at Sakowitz.

Directly right: Beige city dress that's as relaxed as a sweater (makes sense—the jersey here is made of worsted plus cashmere). Even the belt's soft, like a tailored sash; there's ease, too, in patch skirt-pockets. By Larry Aldrich, about \$125. Bonwit Teller; Hudson's. Antelope bag: Bergdorf Goodman. The lynx hat, from Sally Victor. The shoes shown, by Bally.

Below: Another dress that can afford to relax in the most elegant circumstances—on its superb ease of cut, the fact that it's black jersey. By Harmay in Heller worsted jersey, about \$135 (including a black-and-white tweed jacket with a beaver collar, that's in the checkroom at this moment). The costume: Milgrim; Marshall Field. Andrew Geller shoes. Sally Victor hat.





HERE BEGIN 8 PAGES OF VOGUE'S "FASHIONS IN LIVING."

On the next eight pages begins a new presentation of Vogue's "fashions in living." Through the years, our readers have told us that Vogue's ideas about decorating are, to them, second in interest only to Vogue's ideas about clothes. We have published, in our sixty-four years, thousands of features showing the way people of taste live—in elegant houses, informal houses; country houses, beach houses; compact, cosy apartments, and the vast "floating" apartment of a famous industrial designer.

The decorating pages have ranged from the first all-white rooms of Syrie Maugham, and Elsie de Wolfe's chintz-in-the-city bombshell, to the first published photographs shown in colour of the Cornelius Vanderbilt Fifth Avenue house. The houses have ranged from Sir Alfred and Lady Beit's pure Palladian house in Ireland to an enchanting tiny beach house on Long Island; from Blenheim, the Marlborough family seat in England, to a Connecticut farmhouse, perfect of its kind; from the elegant little two-room apartment of Mrs. Fairfax Potter (now the Baronne de Rothschild) to the spacious apartment of Mr. and Mrs. Byron C. Foy, with its admirable collections of French furniture and paintings. Our reports of fashions in living have included the account of a twelve-course dinner, with seven wines, given in 1895; and, in 1950, menus for the three-course dinner. In 1910 there was advice about running a household with a staff of twelve; in 1952, a way-of-life feature called "Reduced in scale but not in style." All of these Vogue features have had in common the element of taste, and of representing the best in decorating fashions of their times.

Now, because we know that our readers are interested in fashions in living, we begin, with this issue, to present these features in one section of the magazine. They will be easier to find, and perhaps easier to collect and keep in decorating scrapbooks—as many readers tell us they do.

This new way of presenting fashions in living has a logical beginning—with something for the very young. And because it is the young whose preferences made modern décor, modern houses, the enormous factor they are in American life, we've chosen to begin with a modern room. The plan shown opposite contains elements of a room for a young woman at college. It was assembled by Knoll Associates, who, among other accomplishments, are responsible for the students' modern rooms at the University of Rochester. Also in these eight pages is an exciting contemporary California house—a distinguished architect's scheme for the indoor-outdoor living plan that is a California contribution to modern living.

The "fashions in living" to come in every issue of Vogue will report the entire floor-to-ceiling range of good decoration from Renaissance Italian to very "late American"; will include ideas about silver, china, and glass, as well as news of air conditioning, television, and hi-fi installations. *In the September 1 issue, twelve brand-new ideas in furniture, draperies, silver, wall-coverings, floor-coverings—plus a new room-colour-scheme.*

The original

one-room apartment:

the college room

Facing page: We've spirited a college student into the room photographed here—a one-room bed-sitting-reading-writing-dressing-room—and what works for her ought to work as well for any young person whose lease on apartment-life is confined to a single room. Because the Knoll Associates have brought some fresh thinking into dormitory scenery (they designed the modern rooms at the University of Rochester), Vogue asked them to suggest elements for a dormitory room for two girls. These are their suggestions (and notice that the plan allows for shrinkage—for smaller rooms, the foreground furniture would simply move in).

Points: Sleeping area and study area are separated (actual placement would depend upon window-placement; desks should take the light). The furniture is low in scale, the beds lower than standard height, to allow for comfortable seating. Storage space for extra linens, blankets, whatever: in the lift-top table between the beds—covered, like the Noguchi round table, with tough white laminated plastic. The Bertolia wire chairs are white vinyl on steel, "transparent" enough not to crowd the room. Bedspreads are black-and-white cotton tweed, a colour mixture that preserves its own tidiness.

All of the furniture, fabrics, plus the enamel ash trays and maple-framed bulletin board, to order from Knoll Associates, through your own decorator. Bedspreads are by Craig, at Lord & Taylor. The lamp-for-two, by Versen, and the Nessen desk lamp, also to order through your decorator. Some details are described and are shown in close-up, pages 136-137.

VOGUE'S FASHIONS IN LIVING



LIVING HARMONIOUSLY
IN A YOUNG ROOM:
NEW DÉCOR IDEAS



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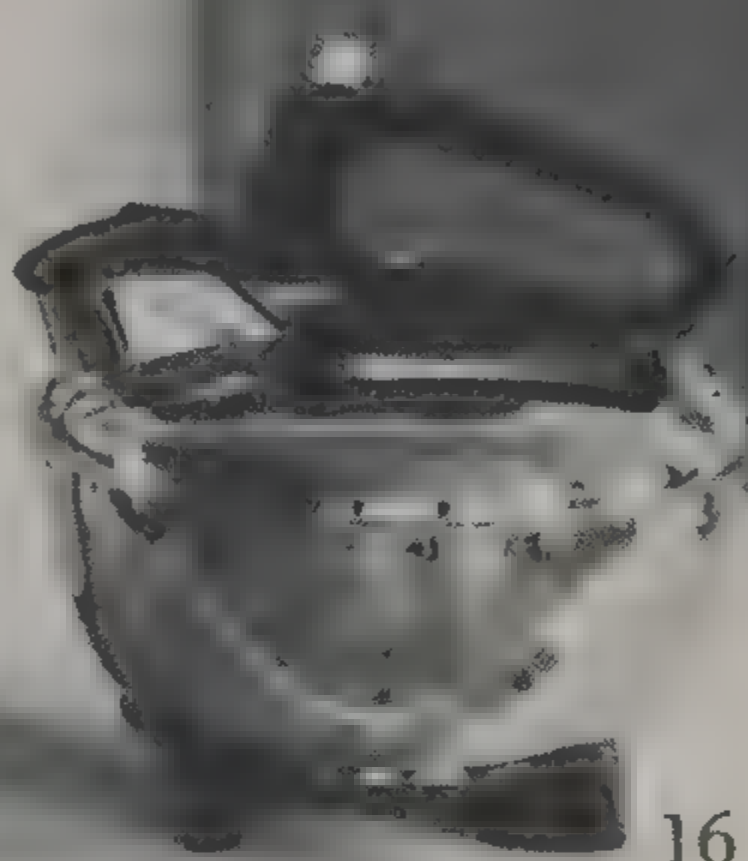
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1, 2, 3. Failles for bedspreads, curtains, pillows—mingle white, red (each \$2 a yard), black-and-white print (\$2.25 a yard). All three cottons by Everfast made crease-resistant by Everglaze. Lord & Taylor.
4. Brilliant space-savers—stacked chairs of steel and moulded plastic in assorted strong colours. \$37 per chair, in sets of 6. By Herman Miller. W&J Sloane.
5. Clean-cut drinking-glasses, at a nice college price: \$2 for eight. Libbey's "Tempo" set, at Altman's.
6. Change of pace in posters: "Little Teahouse" by Danish artist Bjorn Wiinblad. \$7.50. Georg Jensen.
7. That touch of the Orient (practically a college requirement): Noguchi rice-paper lamp. \$5. Bonniers.
8. Little area of luxury, down-to-earth version. Cotton "Parallel" rug by Cabin Crafts; \$15. Altman's.
9. Twin set, for time and entertainment: new GE clock radio, constructed so the radio separates into a battery-powered portable. \$45. Macy's.
10. Clean stripes—Martex bath towel, "Flair" pattern, \$2. Hand towel, \$1.30. Face cloth, 50¢. Altman's.
11. Rare in blankets, Chinese red—here in washable wool, twin size, \$15. By Springfield. Lord & Taylor.
12. Dormitory for silver, box lined with Pacific Cloth. \$12. Robert Ensko. (Sterling silver teaspoons here: Reed & Barton's "Pointed Antique" pattern.)
13. Kitchen range, college-size: electric hot-plate by Universal (AC only). \$14. Hammacher Schlemmer.
14. Birchwood tray, red or black. \$7. Bonniers.
15. College collectors' item, white Arzburg china. Cup and saucer (for instance), \$2.40. Georg Jensen.
16. Absent-minded student's kettle, by GE—whistles when it boils, shuts itself off. \$17. Bloomingdale's.
17. Tea towel—Martex cotton checks. 80¢. Altman's.
18. Portable desk (unequipped), in red leather. By Eaton, \$15. Saks Fifth Avenue. Staples here: chromium pen, pencil, \$7.50 the set. Dempsey & Carroll.
19, 20. Bound book of letter paper, \$1.40. Altman's. Calendar with jot-paper, pencil, \$6. Saks Fifth.
21. Decorative typewriter—in a smart oyster white. A Remington Quiet-riter portable, \$100. Macy's.
22. Pencil-barrel (leather). By Eaton, \$3. Saks Fifth.
23. Wicker wastebasket, naturally right in any colour-plan. By Langbein, \$2.50. At Lord & Taylor.

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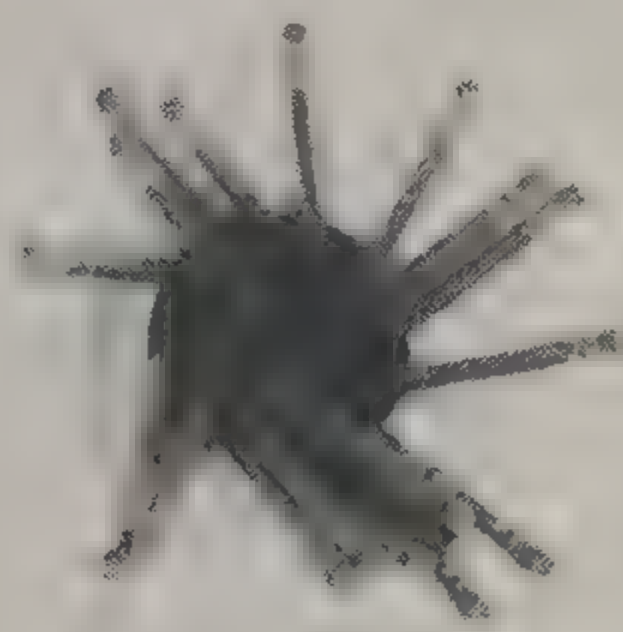


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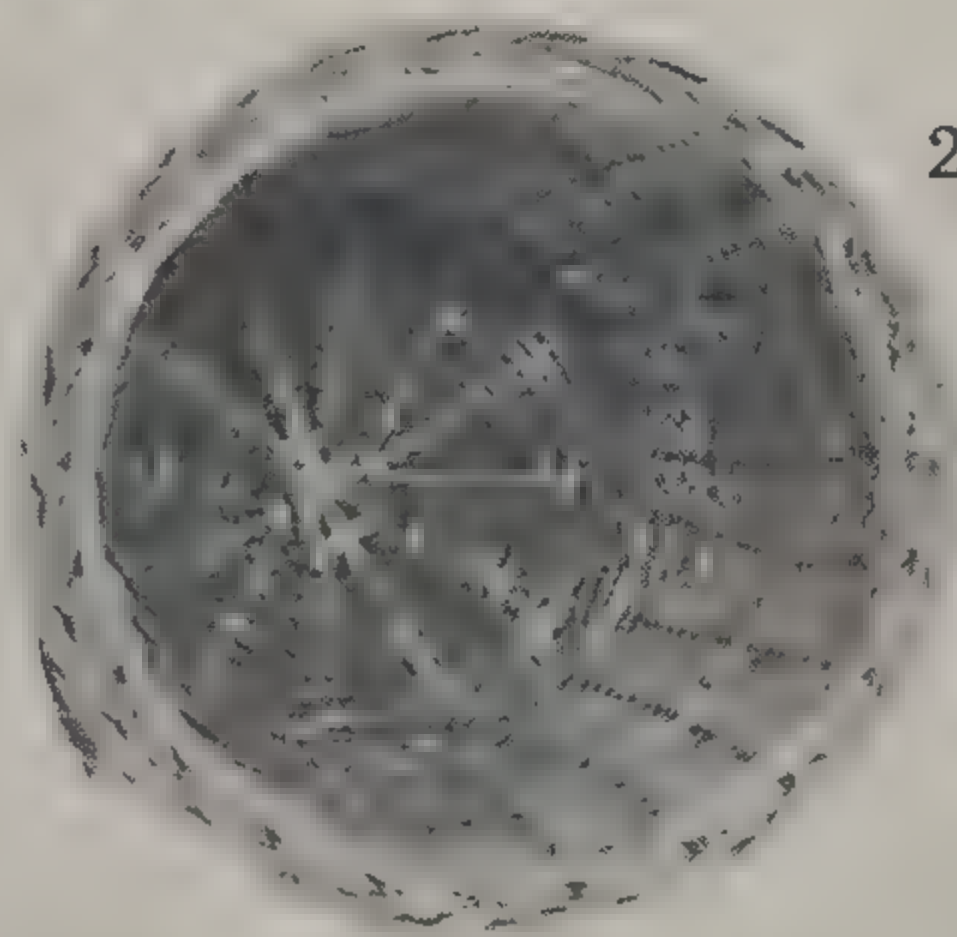
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JULIUS SHULMAN

Beside the pool: space for multi-levelled outdoor living; the *lanai* (far right), with window boxes, makes a private terrace off the master bedroom; beneath it is a sheltered open-air living room.

CALIFORNIA HOUSE, PATTERNED IN LIGHT

An interplay of light and shadow by screens—concrete horizontals and wooden verticals—marks the entrance of the Goldstone house, with the door obscured by massed planting.

Among the double-dare architects who have worked out the pleasures of living both indoors and outdoors, almost simultaneously, the late Burton Schutt, who designed this dramatic house for Mr. and Mrs. Nat Goldstone of Beverly Hills, was among the foremost. His exuberant style, with its strong Oriental tendencies, began early with him when he settled on his architectural philosophy while in Hawaii. There, he became a practitioner in designing both houses and gardens so closely interrelated that the borderline between indoors and out is all but obliterated. For the Goldstone house, set in intense sunlight, he accomplished a patterning of light and shadows by his favourite device, the varied and repeated use of latticing, sometimes the straightforward trellises beside the pool, sometimes the massive egg-crate grills used in the courtyard (opposite), sometimes by the Moroccan filigree to the right of a doorway. See the next two pages for the interiors.



Mrs. Goldstone's bath-dressing room with a Norwegian rose marble tub and built-in storage space; the shoji screen at the left is the door leading into the bedroom.

The kitchen with free-standing counters providing work space on all sides; the stove, with its own serving shelf, stands squarely in the middle.



A wall of the dressing room with a built-in dressing table with its own basin of the same rose-coloured marble as the tub.

CALIFORNIA HOUSE

continued

Space, that euphoric luxury of the West, has been used with charming economy in the Goldstone house. Walls, naturally, become storage walls, especially in the dressing room (above) and in the beige and white kitchen (left), big enough to prepare cocktail-buffet supper parties for as many as a hundred guests. In the living room, the fireplace wall is a single, restful expanse of beige travertine, with a large abstract painting, in emphatic pinks, by Robert Irwin. On the widely-spaced pale oak floors, lie eighteenth-century Moroccan tribal rugs from Fez and Marrakech, and, cutting off the living room from the hall, there stands a sculptured and slit grill with the famous Moroccan onion motif; as further evidence of Burton Schutt's Orientalism, there are sliding shoji panels to shut off the dining room from the living room.

The living room (right), a half-wall sculptured and slit with the famous Moroccan onion motif.



GOSSIPY MEMO ON TRAVEL

Starting from Naples and driving to the eastern coast through the Apulian region of southern Italy, one can visit the fantastic Swabian castles and forts built in the thirteenth century by Frederick II, who ruled the German duchy of Swabia and was a Holy Roman Emperor as well. This talented man, incidentally, wrote an extraordinary book on falconry, a book only recently translated into English. Of all the castles he built, the most beautiful is probably Castel del Monte near Barletta; the best preserved is at Oria near Brindisi, still furnished in the style of the epoch; and the largest, at Lucera, is a noble structure that housed thirty-six thousand troops. Comparatively few people have done the castles, partly because southern Italy has not yet been deluged with sight-seers. Along the way one may stay in the new and pleasant Jolly Hotels. Arrangements can be made for this tour by the Wakefield Fortune Agency, 15 East 58th Street, New York 22, N. Y.

Less than an hour away from the coast line of the French Riviera lie the Iles d'Hyères. Yet to cross to these islands from the mainland is as startling as switching from the ordered entertainment of a night club to the inconsequential charm of a country fair. Dry Martinis in clever little bars give way to *vin ordinaire* in open-air cafés; instead of *plages* shaded by striped umbrellas, there are white sandy beaches and rocky coves; and South American sambas are replaced by sighing accordion music under the pine trees. There is a steamer service from Toulon and motorboats from Le Lavandou.

Most charming of these islands (and least known) is Port-Cros. The harbour is saucer-shaped, protected by high wooded cliffs, and the few houses are clustered by the water's edge. Like a miniature Corsica, it offers almost everything: hills and valleys, fresh-water springs and streams, and the tropical richness of its vegetation. Brilliant green and scarlet flowers cover the slopes of the ruined fortresses; there are olives and almonds, mulberries and vines, Barbary figs with spiky leaves, wild orchids, the red-berried mastic tree, and high white heather; and the air is aromatic with the scent of herbs, sea-mint, germander, rosemary, and fennel. (Islanders distill the verbena and myrtle to make local liqueurs—to be avoided.) Port-Cros has one modern hotel, Hostellerie Provençale, with a vaguely Moorish interior, and windows overlooking the harbour. Double room with bath, under \$7.

Swabian castles in southern Italy

Long lobsters at Skibbereen

By steamer to the Iles d'Hyeres

Idaho for Swiss specialties

In Idaho's Sawtooth Mountains is that famously blissful pocket, Sun Valley, where the winter joys of skiing and two heated swimming pools are only half the story. The rest of the year there is the mountaineering life—climbing, riding, and other Western staples—with a curious topsy-turvy extra in the form of ice skating on a special rink. Places to stay are the well-known Sun Valley Lodge, long, large, and comfortable, and the Challenger Inn, which has some of the look of a Swiss chalet and serves as its specialty, Swiss food. Rates at both begin at about \$13 a day without meals.

There are green fields slanting to the sea, and peace and quiet in County Cork. This coastal farmland has masses of flowering shrubs and magnificent trees; was described by an astute Rhode Islander as "Newport before my relatives got there." If one is lucky enough to know "friends of friends," one may stay with the brightly attractive Desmond Somervilles in their delightful, beat-up house in the small village of Castletownshend (a cottage-lined street sloping to the harbour). Lemon verbena scents the garden, patched with white winey strawberries; lobsters eighteen inches long are served. Address: Drishane House, Skibbereen, County Cork, Ireland.

Some sort of circle has been completed when it becomes new to travel by horseback. Today one may wander through Austria's beautiful Carinthian country on a two weeks' riding trip, off the beaten car-filled track, through farmland and villages, over hills with the white Alps hovering on the horizon. There is time out for bathing and boating in the calm lakes; for picnics under shady trees, or lunch at country inns, and for dancing and wine and delicious beer at night. The trip includes a visit to the famous stud farm at Piber where Lipizzaners are bred; crossing the Sau-Alpe through dense forests where live red deer and boar; dining at the Hochosterwitz castle on the peak of a hill. On the practical side: the horses, fit and sturdy, stand about fifteen hands, are fed and cleaned each evening by grooms; a courier accompanies the tour; suitcases are sent ahead each day to the next inn by bus; tours leave London on September 2 and 16, start again next May. ("Only reasonably good riders should apply.") Cost of the trip is about \$300. Write Centaur Tours Ltd., 15 Hanover Square, London, W1, England.



the look
of an autumn
spectator

a.s. beck

fifth avenue shoes

New way to look at autumn's tweed suits—from the vantage point of the spectator,

this new suit shoe with new views on colour: golden sable with black calfskin;
red with black calfskin; brown calfskin with brown suède;

black calfskin with black suède. Beck shoes from \$6.99 to \$10.95.

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introduces little fashions with
an *international flair*
direct from *Europe*



The "Alpine"



The "Caraco"

From Austria The "Alpine" is of "Marcus Pert" washable flocked cotton with white cotton knit trim.

From Paris The "Caraco Jacket" of woven plaid with pleated cummerbund effect of drip dry broadcloth.

3 to 6X, about \$6.00 — 7 to 14, about \$8.00

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HYMAR INC., 1350 BROADWAY, N.Y.C., N.Y.

FABRICS COLOURING:

KEY TO CHANGES ON PAGES 80-81

Reds, blues, greens, shades of brown: four colours to train the eye to, now—the best day-clothes being cut this year are apt to have one or the other of these complexions. Notice in every case that shades are softened, though not weakened. In fact, some are mixed to what would be a very bold effect if the colours involved weren't so deliciously mellow. Newest coatings are frequently soft as sponges. Newest dresses, suits, are sleeker (there's a revival of wool gabardine and Shetland, for instance). The jersey-suit rage is well under way, with new veiling jerseys coming in for dresses now. But: don't overlook black, fifth "colour" in the news—or the first, maybe? The new passion for black is making the precious-fibre coat (a natural in the country up to now) city fashion, day to dinner. And there are black evening broadcloths, daily black jersey looks by the bushel. Black has even taken over the "brown" shoe—the black-and-brown shoe is news for city days (page 92). Brilliant satins are the news in evening shoes, however—a fine stroke with simply cut dresses in colours as well as black (page 91).

NEW REDS — IN A DEEPER LIGHT

Flickers of blue or brown give reds new depth, meaning that a costume can be all-red without being all wrong (page 82), with elegance but no razzle-dazzle. For one strong stroke of red? Try the new red-dynamite.

1. Red wool coating—lit with blue, and knitted-looking. By Hockanum.
2. Hound's-tooth, of the basket-weave variety—brown, red, and brown-red combined. British wool-and-worsted fabric, by Jacqmar.
3. Dress jersey in the new veiling weight (Orlon-and-Vicara). The red—one of the new strokes of dynamite in the red fashion. By Alamac.
4. Deep-set coating tweed, red and black threads running along together, evenly. Wool, by Anglo.
5. Magnified plaid showing how much brown there is in red these days. Of Avisco rayon, Celanese acetate and cotton, bulkless enough to be run on one of the new drawstrings and called a dress. By Folker.
6. For a four-season dress (maybe?): dry red vintage, blended very dry (Dacron-and-Pima cotton). This, by Wamsutta.
7. Dynamic grey tweed—fuse, dynamite-red. M & W Thomas cotton plaid.
8. Coating, very *brut*. The other side to its nature now—just a little rabbit's hair in the woollen; much blue in the red. By Bellaine.
9. *Moby Dick* among corduroys—a whale of a wale, a whale of a red. A cotton by Cone.

DOWN-TO-EARTH BROWN—NEWLY SOFT

This year brown is very practical: there's a shade for every woman, the range of colouring is immense, softened everywhere to a new wearability.

1. Striped tweed coating, one of the new stripe—mixing white, taupe, black. One of the smartest places you could wear it—in the city. Rodier woollen.
2. Gold dust, a very cosmetic brown for day; wool, rabbit's hair, and silk for a shirty suit, or a dress. By Lesur.
3. Black-and-brown synthesis—a light-weight tweed synthesized of a rayon fibre called Coloray. Cohama fabric.
4. Wool tweed coating with new measurements—very deep. It's the result of weaving irregular yarns together for a great look of bulk. Black mixed up casually with brown. By Cobb & Jenkins.
5. Brown, the softest: lamb's wool-and-cashmere jersey panned to the colour of sandstone. By Atlee.
6. Cashmere twill—terrific news because of its substantial qualities; substantially taupe with a brown overcast. By Einiger.
7. Black-and-brown herringbone tweed seen, twice as large as life, in town. Wool coating here, by Stroock.
8. New suiting flannel: firm worsted, and a shifting colour (from brown to rust to green to . . .). By Mayflower.
9. Wide-wale corduroy with a new rolling topography. Brown Crompton cotton.
10. Crêpe-like suiting with a soft down on it: a mellow new brown-influenced taupe. Of Acrilan-and-worsted. By Milliken.
11. Bright-brown Shetland—a Revival with a capital R (it's even in city fashion now). Woollen, by Len Artel.
12. Seasonless brown—a lightly-etched, herringbone weave; light but firm dress-weight fabric of Arnel fibre. By Celanese.
13. Late-day brown—silk gives this brown its light. Faille, by Maxwell.

NEW BLUES : DARK, INTENSE — OR MAUVE

The range runs from deep sapphire to indigo—and blends of these new blues are also smart. Smart, too, fashions that involve some mauve (see the coat on the cover, and watch Vogue for future mauve-reports).

1. Coating thick enough to need a curry comb—the red check as dark in sparkle as the blue. This blend of wool and mohair, by Orsi.
2. Blue with a very high karat, a true-sapphire Merrimack velveteen.
3. New blues in nice contrast: a hound's-tooth checked suiting, of wool with Orlon. By Warren of Stafford.
4. Mauve Shetland, beautiful new island in the sea of deep blues around fashion now. Shetland's sec texture

makes it a favourite for suits, coats. Woollen, by Len Artel.

5. A good-sized check, all the bluer for all the black it has. This wool coating by Forstmann—wonderful, too, for new one-yard jackets that act like coats.

6. Very soft shade of sapphire, in a tweed made softer still by grey, teal-blue. Coating (wool-and-mohair) that presents a lot of possibilities re what-colour dress—by Ria Herlinger.

7. Bright sapphire tweeded in black, with an occasional flick of white—but to look at it, you'd think knitting needles had done the job. It's a blend of wool and alpaca, by Berriege.

8. A new basic-to-be: blue-and-black herringbone, very fine boning, of Chromspun acetate, by Cohama.

9. Part of the new jersey smartness, a check so quiet it takes a bit of checking to see that blue, green, and black are part of the scheme. Heller worsted.

10. Blue tweed slated for a dress. For all its sheer weightlessness you won't "sit out" this tweed in a hurry—the weave stands pat. Wool-and-rabbit's hair fabric, by Bellaine.

11. Bluest-blue and a fabric that deserves superlatives—a jersey light enough, strong enough, to make a three-season dress, at least. Worsted jersey by Sag-No-Mor.

12. One of the plums—a tweed suiting that could take all the brown accessories you own, beautifully. Blend of wool and rabbit's hair. A British

woollen. By John Barr.

13. Offbeat use of black, vivid blue: a magnified cotton plaid that wouldn't get lost in the middle of a bloused fashion, for example, or in a welter of wrinkles, either—it's Tebilized for crease-resistance. By Herbert Meyer.

NEW GREENS — BOTTLE GREENS; SOFT SAGES

Like the leaves on plants and trees (yes, there is a bottle tree!), greens are so soft now they won't tire the eye though they'll certainly please it. Accessories? More freedom with green than you might think—bright-navy blue, black, browns are all good.

1. Sage choice for a suit—the twill has great resiliency in the face of large amounts of wear. Pacific Craft wool.

2. Polished face: silk mixed in with the wool, black with the green. It could make a light coat or a heavy suit—beautifully. Forstmann fabric.

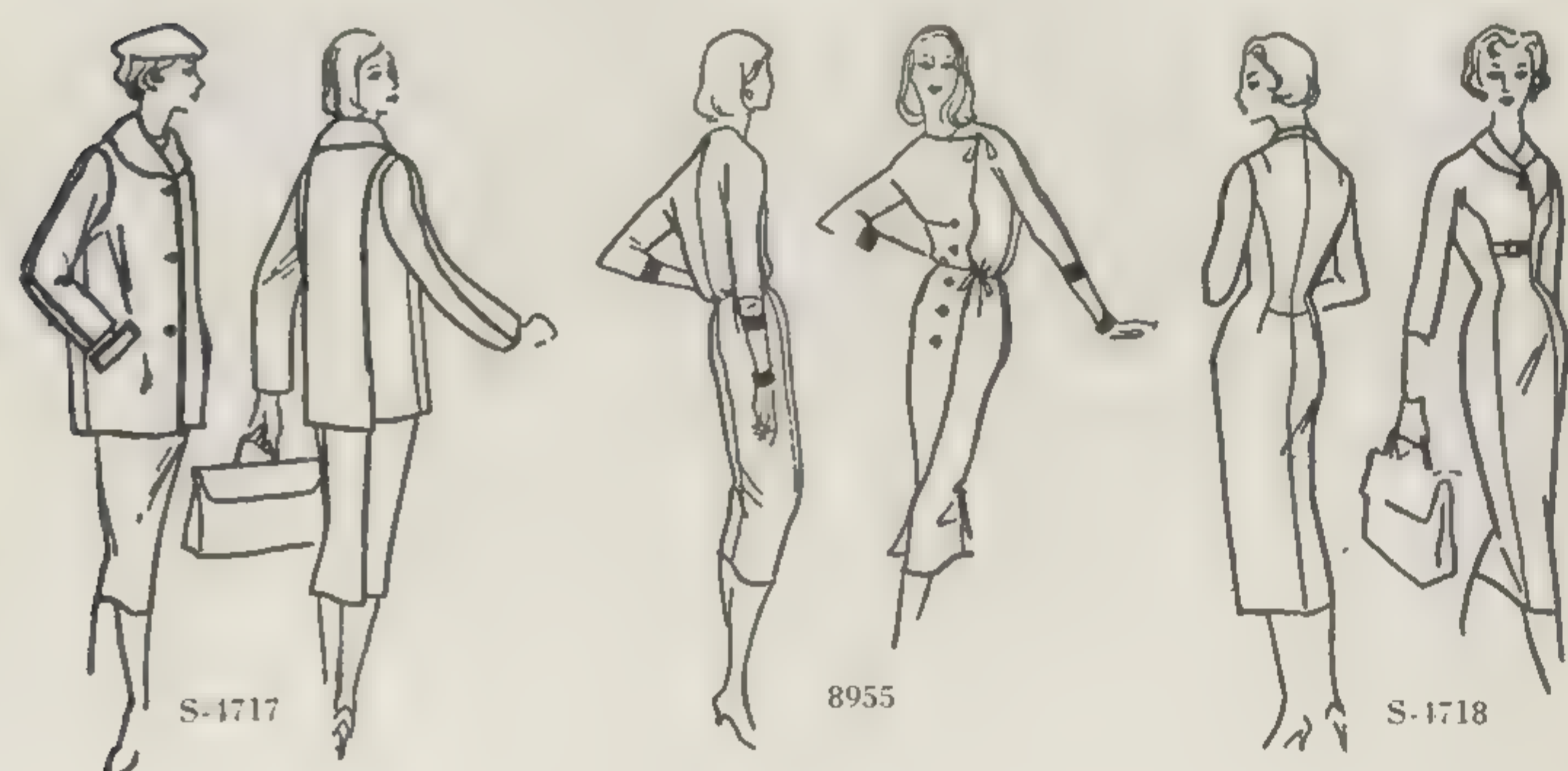
3. Green right out of the bottle—this dark glossy colour is tops now, in wool coatings like this: by Worumbo.

4. News again: the foresty greens; news most of all in worsted jerseys that fall into shadowy folds at the drop of a hem. Fabric by Security, shown here in evergreen.

5. Bottle green—the colour it gets when it's velvet. This, a silk-and-cotton velvet, blended by Staron.

VOGUE PATTERNS

(Back views, sizes, yardages of the Patterns shown on page 110-111)



Above, left: Vogue Pattern S-4717, suit with coat-length, fleece-lined jacket, straight skirt. Sizes 9 to 18 (30½ to 38). For size 14 (without nap), you'll need 3½ yards of fabric 54 inches wide; 1¼ yards of fleece, 60 inches wide, for lining and collar. \$1.

Above, centre: Vogue Pattern 8955, sheath in sizes 10 to 18 (31 to 38). For size 14: 2½ yards of 54-inch fabric, without nap. 75c.

Above, right: Vogue Pattern S-4718, slender dress in sizes 10 to 18 (31 to 38). For size 14 (without nap), 2½ yards of 54" fabric. \$1.

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a
Ric Mc Clintock design
for...

The date line

The champagne stem...
crystal pleated in Black
and jewel tones.

Sizes 8 to 18.

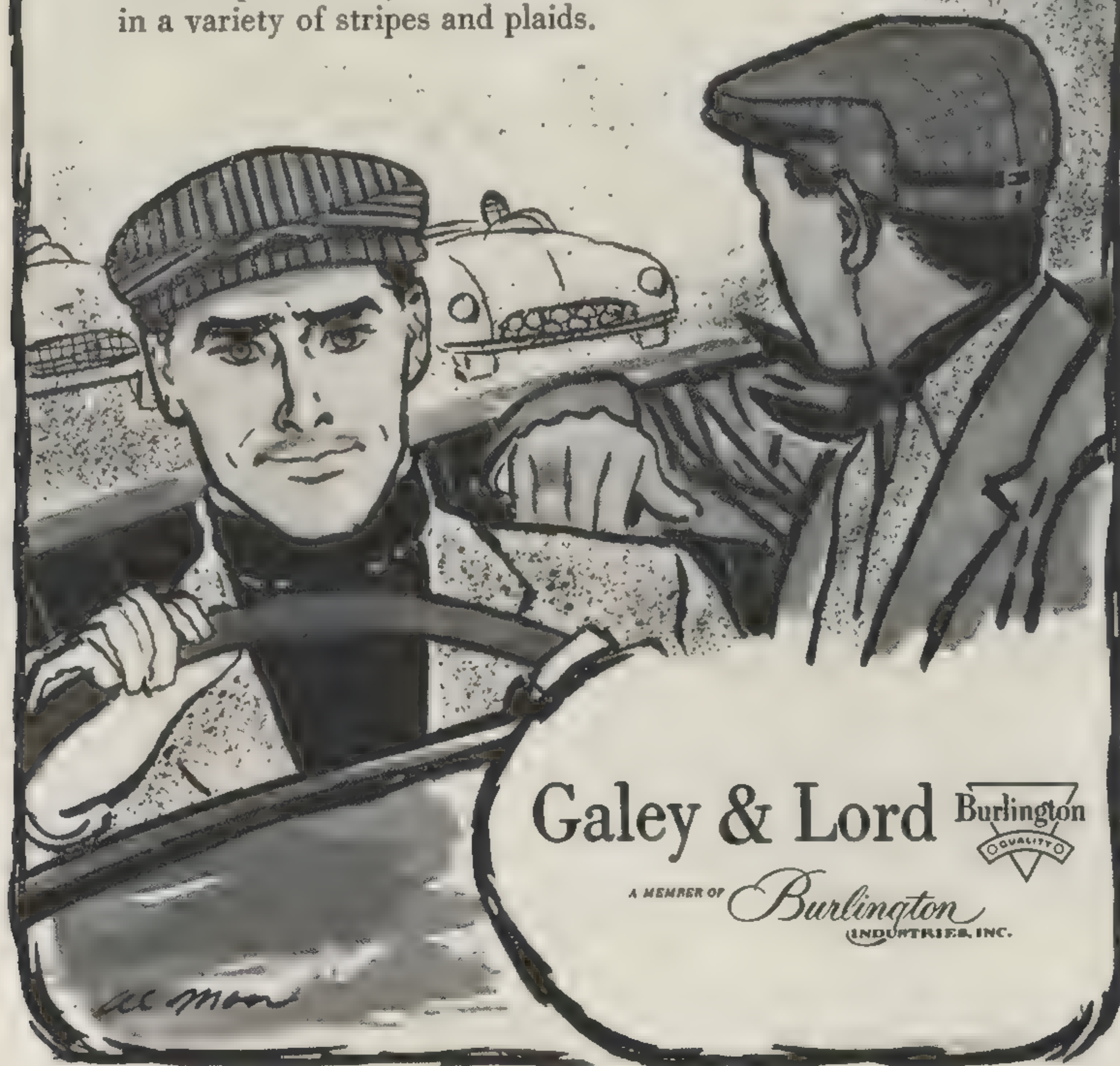
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Brandy

MAKES IT BETTER

By Ethel M. Keating

Fine cookery is a bouquet of flavours. For piquancy that raises an ordinary dish to extraordinary, the world's best cooks know no flavour to exceed the lingering redolence of brandy. Used effectively with cheese, meat, fruit, and desserts, brandy offers the imagination a new avenue to subtle cookery.

What is brandy? One story goes that a Dutch sea captain travelling up the Charente River in France fished his hat out of the water and noted how heavy it was, wet. This started a train of thought. Why not extract the water from the wine he was to take back to Holland? His cargo would be more profitable and the water could be replaced in his homeland.

But when the Dutch burghers tasted the new product they called *brandewijn*—burnt wine—they were enraptured. The water, they declared, must not be replaced.

Brandy, then, is simply distilled grape wine aged in wood casks, and it takes about ten bottles of wine to make one of brandy. The best French brandies come from the departments of Charente, whose principal city is Cognac, and Charente-Inférieure. Only brandies made from grapes grown in these departments can be called cognac, so while all cognac is brandy, not all brandy is cognac. This area has seven regions—Grande or Fine Champagne, Petite Champagne, Borderies, Fins Bois, Bon Bois, Bois Ordinaires, and Bois Communs—and the products are named for these regions. The first three, from the districts nearest the city of Cognac, are considered the finest.

Brandy ages only in wood, never in glass, so when you buy, read the label carefully. Three stars mean the product has mellowed in wood three to six years; vo or ve indicate seven to twelve years in the cask; vso, vsop, and vvsop—very, very superior old pale—are at least ten years old; and when the label also carries an x or the word extra, the product is even older.

Another superior French brandy is Armagnac, which comes from the department of Gers, southeast of Bordeaux. Its hard, dry flavour has many admirers.

A distillate made from the husks of grapes and pulp of apples also yields brandy. When made from the pomace of grapes in France it is known as Marc, pronounced *mar*, and as Grappa in Italy and California. When made from apple pomace, the label reads *Eau de Vie de Cidre*, or Calvados.

Spain, too, produces good brandy. Sweeter than French brandy, it has many fanciers. Fine brandies also come from several California regions.

Other fruits than grapes also produce excellent distillates, for example American applejack, which is very potent and should be sipped with discretion. Kirsch is made from cherries whose pits impart its characteristic bitter-almond flavour. Plum brandy, known as Quetsch or Mirabelle, comes from Alsace, and Slivovitz is plum brandy from Hungary. Peach, apricot, and blackberry brandies usually are grape brandy, flavoured.

Brandies should be sipped from small glasses or the larger globe-shaped *ballons* or inhalers to which the hands impart body warmth to bring out the memorable aromatic bouquet of this world-famous *eau de vie*. In this fashion brandy is enjoyed not only through the taste buds, but also through the sense of smell.

In cookery, brandy imparts a delicate and lingering bouquet, an extra dividend in flavour and delight. Here are some of the ways it may be done.

BLACK ROSEBUDS

Cream together 1½ ounces cream cheese and 1 ounce of Roquefort cheese with 2 tablespoonfuls of brandy and a dash of lemon juice. Using a pastry tube, fill large pitted ripe olives.

Use on appetizer tray or mix with a green salad.

EDAM CHEESE WITH BRANDY

Cut the top from an Edam cheese. Remove the cheese, taking care not to break the outside wall. Mix in an electric blender with enough brandy to make a smooth paste. Replace in the shell, wrap in aluminum foil, and allow to mellow for 24 hours. Place the cheese on a serving plate and surround with toasted water wafers.

(Continued on page 148)



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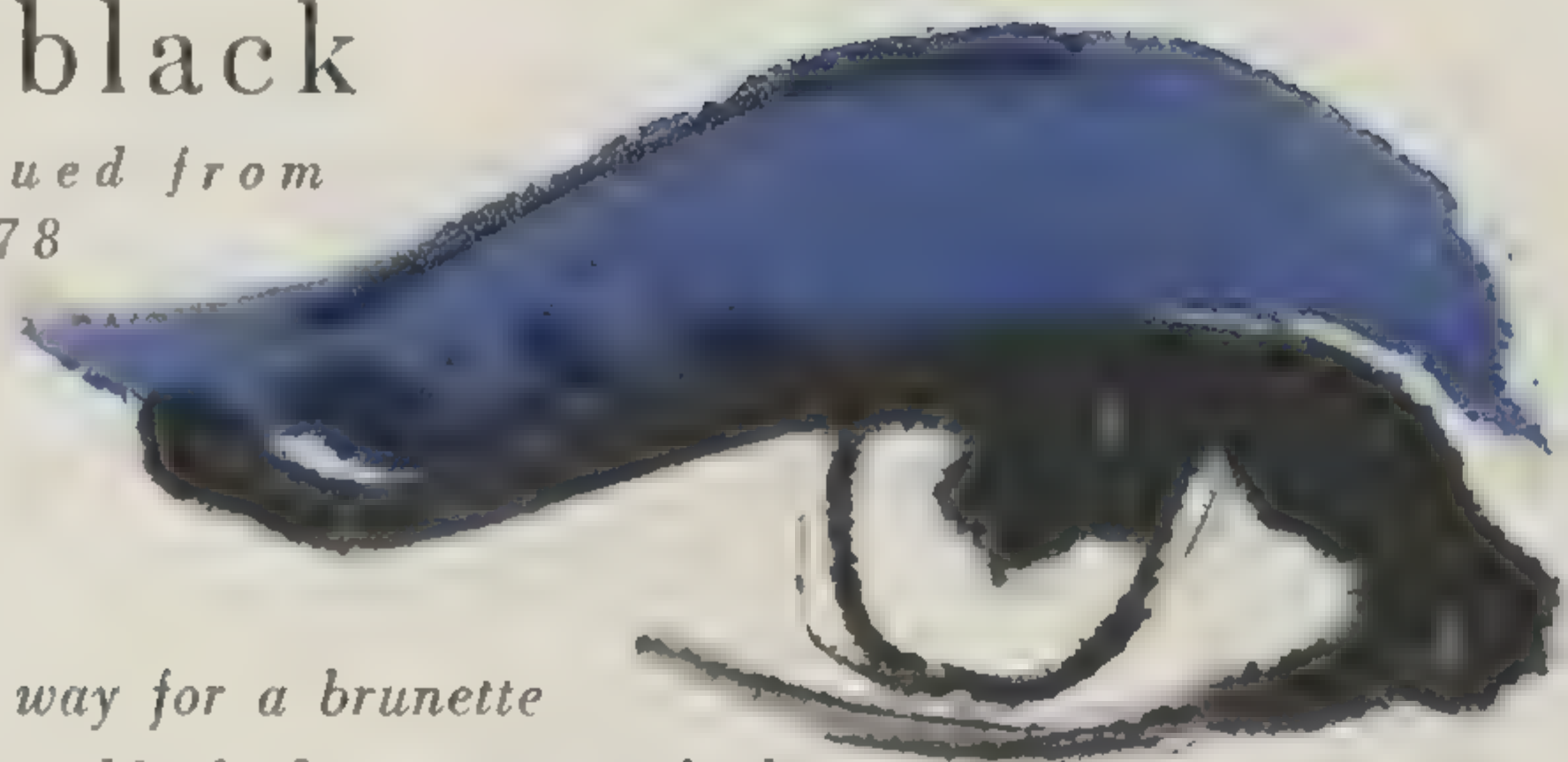
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Make-up for black

continued from
page 78



Beautiful way for a brunette

to wear black: lustrous eye shadow
stroked boldly over the lids
becomes a light tipping
for blue-mascara-ed lashes, too.

The shade: "Military Blue." The complexion
is kept rosy this way: a light coat
of Basic Sheen "Shade-In-Between," can become
two degrees rosier with either No. 2 or No. 3 Invisible Veil
face powder. Brilliance on lips, cheeks: "Pure Red."



Beautiful way for a blonde

to wear black: a deep rim of "Blue Vert"
shadow along the blackened lashes,
blended upwards in a high arc. Glow is applied
to the complexion with these: a filming
of "Light Rosetta" Basic Sheen, topped with
a rich dusting of No. 5 Invisible Veil
face powder. More glow for lips, cheeks:
a pink glow called "Paradise Pink."

Beautiful way for a redhead

to wear black: on the lips, the violet
with pink depths: "Parma Violet."
The complexion is given a pale-amber clarity
with a touch of "Rachel" Basic Sheen, buffed
over with face powder, "Natural" Invisible Veil,
to filter any ruddiness. The eye shadow,
the mascara,
real "Emerald."



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CHRISTIAN DIOR—NEW YORK

"Tally Ho", a travel coat, presents Dior's switch to an ample new coat silhouette. The envelope collar gives it a dressier air. For this coat M. Dior chose Keanon De Luxe vicuna, the most luxurious fabric in the world—rarer than diamonds (how appropriate since *de luxe* is French for luxury). He knows pure vicuna feels light and buoyant yet gives the highest degree of insulating protection.

Dior's vicuna coat is ideal for all climates, handsome enough to wear anywhere around the clock, around the world. There are four colors made in Keanon vicuna, especially for women: natural palomino, natural Titian, navy or black.

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BRANDY

MAKES IT

BETTER

(Continued from page 146)

FLAMING BAKED LAKE TROUT

One 3- to 4-lb. lake trout, boned
Sherry
¼ lb. butter
1 green onion, minced
1 tablespoonful chopped parsley
¼ cupful chopped mushrooms
1 clove garlic mashed in 1 teaspoonful salt
Freshly ground pepper
1 onion studded with a clove
1 cupful dry white wine
2 egg yolks
1 cupful heavy cream
¼ cupful brandy

Rub the inside of the cleaned and boned trout with sherry. Refrigerate for 1 hour. Cream the butter and add the minced onion, parsley, mushrooms, garlic, and pepper. Place the fish in an open baking pan; spread half the butter mixture on the inside of the fish and the remainder over the outside. Place clove-studded onion in the pan and pour the wine over all. Bake in a preheated oven for 45 minutes at 375 degrees F., basting often. Lift the fish carefully to a heat-proof serving platter. Strain the liquid remaining in the pan and reduce to about ½ cupful. Beat the egg yolks lightly and add the cream; stir into the strained liquid and cook over a low flame for 2 minutes. Correct the seasoning. Heat the brandy; ignite and pour over the fish; baste until the flames are extinguished. Pour the sauce over the fish and serve at once. Garnish the platter with parsley and lemon wedges.

CREAMED LOBSTER

¼ lb. butter
3 cupfuls diced fresh-cooked lobster
¼ cupful cognac
½ cupful Chablis
Salt and freshly ground pepper
Dash of paprika and nutmeg
6 egg yolks
1½ cupfuls cream
Toast points

Heat the butter in a chafing dish until very hot and foaming; add the lobster and cook for 3 or 4 minutes. Warm the cognac; ignite and pour over the lobster. Add the wine and seasonings; simmer gently for 10 minutes. Blend the lightly beaten egg yolks with the cream and gradually add to the lobster mixture. Stir until smooth and thickened—3 or 4 minutes. Serve at once on toast points.

BRANDIED PEACH PRESERVES

10 ripe peaches
1 cupful cold water
5 cupfuls sugar or ¾ lb. sugar to 1 lb. fruit
4 ½-inch cubes Canton ginger
6 whole cloves
½ cupful brandy
¼ cupful broken pecans or walnuts

Peel the peaches and cut in half. Place in a saucepan with water and 2½ cupfuls of sugar. Simmer for 25 minutes. Remove the peaches from the syrup and add the remaining 2½ cupfuls of sugar, the cloves, and ginger. Cook until thick. Add the brandy and pour the liquid through a sieve over peaches placed in a bowl. Add the nuts. Pour into sterile jars and seal until needed.

BRANDIED GREENGAGE PLUMS

Select fine sound greengage plums; prick with a large pin. Place them in an enamel pan with enough cold water to cover, ½ cupful of vinegar, 2 tablespoonfuls of salt, and a handful of spinach. Place over low heat. As soon as the plums rise to the top, remove and plunge them into cold water. Arrange the fruit in jars, each containing a 2-inch piece of crushed vanilla bean. Fill the jars with brandy. Close the jars and let them stand for 15 days. Drain off the liquid and add 1½ cupfuls of sugar to each quart of liquid; stir until dissolved. Pour back over the plums. Seal until needed.

BRANDIED STRAWBERRIES

Fill a quart jar with whole strawberries, sprinkling sugar between the layers (allowing ½ cupful sugar to each quart of berries). Fill the jar with brandy.

Seal and keep in a cool dark place for 6 months. This is wonderful as a sauce with vanilla ice cream.

Variation: Cover the strawberries with brandy and let them stand for 24 hours. Place 2 or 3 berries in chilled champagne glasses; fill the glasses with iced champagne, and serve as a cocktail.

TUTTI-FRUTTI

Tutti-frutti is a mélange of spring and summer fruits; its preparation begins in the spring with strawberries or pineapple.

Place a quart of fruit with a quart of sugar in a stone crock or glass jar. Add 1 pint of brandy and stir. As fruits come into season, add to the mixture with an equal amount of sugar and stir well. Peel and slice peaches and pears; stem and pit cherries; stone grapes before adding them. Serve as a pudding sauce or with ice cream.

BRANDIED ALMONDS OR PECANS

¼ cupful butter
2½ tablespoonfuls sherry
2 tablespoonfuls brandy
2 cupfuls blanched nuts
2½ cupfuls sifted confectioners' sugar

Cream the butter; beat in the sugar. Add the sherry and brandy. Toast the nuts in a moderate oven until golden brown, stirring frequently. While hot, stir into the sugar mixture. When well coated separate on waxed paper to cool.

APRICOT CREAM

1 lb. chestnuts
¼ cupful confectioners' sugar
2 tablespoonfuls apricot brandy
1 cupful heavy cream, whipped
Drained canned apricots soaked in brandy

Cook the chestnuts in water to cover until tender enough to peel. Peel them and chop coarsely. Add the sugar, apricot brandy, and the whipped cream. Fill frappe glasses with this cream and garnish with an apricot-half soaked in brandy.

BRANDIED APPLE FRITTERS

4 apples
4 tablespoonfuls brandy
Dash of cinnamon
1 egg
1 tablespoonful sugar
½ cupful milk
1 cupful flour
¼ teaspoonful salt
1½ teaspoonfuls baking powder

Pare the apples, core, and cut into ½-inch slices. Place in bowl with brandy for several hours and cover tightly with aluminum foil. Separate the egg. Beat the egg yolk until thick and lemon-colored; add the sugar, milk, and flour sifted with the salt and baking powder. Fold in the stiffly-beaten egg white. Dip the apple slices in batter and place on a trivet to drain. Fry in deep fat at 360 degrees F. until nicely browned. Serve hot with cinnamon and sugar.

MARRON GLACÉ ROLL

4 eggs
¾ cupful sugar
¾ cupful sifted cake flour
¾ teaspoonful baking powder
½ teaspoonful salt
1 teaspoonful vanilla

Break the eggs into a bowl and place the bowl in a pan of hot water. Beat the eggs until thick and lemon-colored. Gradually beat in the sugar and the vanilla. Remove the bowl from the hot water. Sift flour, measure out ¾ cupful, and sift with the baking powder and salt. Fold into the egg mixture using a wooden spoon. Butter a jelly-roll pan; line with well-buttered brown paper. Pour in the cake batter. Bake in a preheated oven for 13 minutes at 400 degrees F. Turn out immediately onto a towel dredged with sifted confectioners' sugar. Remove the paper and trim the crusts. Fold into a roll. When it is cold, unroll and cover with marron glacé filling. Roll again and cover with Quick Fondant Icing.

MARRON GLACÉ FILLING

1½ cupfuls heavy cream
¾ cupful confectioners' sugar
1 tablespoonful cognac
1 teaspoonful vanilla
10 marrons glacés, diced and soaked in cognac

Place the cream, sugar, and vanilla in a mixing bowl; refrigerate for 20 minutes. Then beat until it is stiff. Fold in the marrons and cognac.

(Continued on page 151)

DIET DESIGNED TO GO ANYWHERE

(Continued from page 131)

This is the plan for a month's eating for a ten-pound loss. As discussed on page 130, the first two days of the diet are based on the synthetic mother's-milk-formula from the so-called "Rockefeller Diet." A portion of the same formula can be used as a substitute for any meal listed on the menus below, any time travel or restaurant conditions prevent eating-to-order. The formula consists of the following: six level tablespoonfuls of dextrose, ten ounces of evaporated milk, one ounce of corn oil (salad oil), and eight ounces of water. To make the formula, combine water and milk, stir in the dextrose until it is dissolved, add the oil, and beat or blend well. (The oil must be thoroughly mixed with the other ingredients.) The formula can then be flavoured with instant coffee, vanilla, any low caloric syrup, nutmeg, chocolate, even Coca-Cola syrup. It's best if served with chipped ice, like a mint julep, or on the rocks—and it must be *well-chilled* and *well-shaken* before it's poured out. There are 900 calories in the twenty ounces outlined above, and some quick short division will give you the caloric count to take—if you're taking the formula as a meal substitute for the diet below. Whenever you use the formula, it's a

good idea to take a multi-purpose vitamin besides, each day. Keep the formula under refrigeration; never keep it for more than two days. You can drink black coffee at any time, with the formula or with any of the meals. Its calorie-count is zero.

First week

DAY #1 and DAY #2

BREAKFAST:	
Formula, 4 oz.	180
LUNCH:	
Formula, 4 oz.	180
SNACK #1:	
Formula, 4 oz.	180
DINNER:	
Formula, 4 oz.	180
SNACK #2:	
Formula, 4 oz.	180

DAY #3

BREAKFAST:	
Orange juice, 1 cupful	100
1 slice toast with butter	90
1 poached egg	75
1 bacon strip	35
	300
LUNCH:	
Crab meat, $\frac{2}{3}$ cupful	132
1 tablespoonful tomato sauce	25
Stewed celery, $\frac{2}{3}$ cupful	5
$\frac{1}{2}$ medium cantaloupe	50
	212
SNACK #1:	
1 cupful beef broth	35
DINNER:	
Roast beef, 4 oz.	200

Thin gravy, 1 tablespoonful	25
Lima beans, 1 cupful	150
Watermelon, medium slice	100
	475

SNACK #2:	
2 stalks raw celery	10

DAY #4

BREAKFAST:	
$\frac{1}{4}$ honeydew melon	65
$\frac{1}{2}$ cupful flaky cereal	50
1 cupful skim milk	80
	195

LUNCH:	
1 cupful jellied Mardilène	40
Sandwich of:	
2 pieces bread	130
1 slice boiled ham	100
Mustard	5
	275

SNACK #1:	
6 small olives	50
2 slices Melba toast	60
	110

DINNER:	
$\frac{1}{2}$ medium-sized fried chicken	325
Chopped raw cabbage, $\frac{3}{4}$ cupful	20
Escarole, $\frac{1}{2}$ heart	10
Cherries, 25 small	75
	430

SNACK #2:	
2 slices Ry-Krisp	36

DAY #5

BREAKFAST:	
$\frac{1}{4}$ honeydew melon	65
1 scrambled egg	125
1 slice toast	65
	255

LUNCH:	
Shrimp cocktail (4 shrimps)	35
1 tablespoonful tomato sauce	25
1 whole broiled medium lobster	108
French fried potatoes, 6 pieces	100
	268

SNACK #1:	
1 medium-sized peach	50

DINNER:	
6 medium-sized clams or oysters	50

2 tablespoonfuls tomato sauce	50
3 saltine crackers	50
Raspberries, $\frac{1}{2}$ cupful	50
Sweet cream, 3 oz.	200
	400

SNACK #2:	
Jell-o, $\frac{1}{2}$ serving	50

DAY #6

BREAKFAST:	
$\frac{1}{2}$ cupful cooked cereal	75
$\frac{3}{4}$ cupful milk	125
	200

LUNCH:	
$\frac{1}{2}$ cantaloupe, medium	50
Chow mein, $\frac{1}{2}$ cupful	175
Steamed rice, $\frac{1}{2}$ cupful	66
Soy sauce, 1 teaspoonful	4
	295

SNACK #1:	
Grape juice, $\frac{1}{4}$ cupful with soda	37

DINNER:	
Pineapple ice, $\frac{1}{2}$ cupful	125
Baked ham, 3 oz.	339
$\frac{1}{2}$ sweet potato	100
	564

SNACK #2:	
2 stalks raw celery	10

DAY #7

BRUNCH:	
2 pancakes, 4" diameter	118
1 pat butter	50
1 tablespoonful maple syrup	60
$\frac{1}{2}$ cupful blueberries	50
$\frac{1}{2}$ cupful milk	83
	361

DINNER:	
Clear chicken soup, 1 cupful	100
$\frac{1}{2}$ medium-sized fried chicken	325
Tossed salad, no dressing	110
$\frac{1}{2}$ cupful fresh pineapple	37
	572

SNACK:	
1 cupful jellied Mardilène	40

(Continued on page 150)





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DIET

(Continued from page 149)

Second and third weeks

DAY #1

BREAKFAST:	
½ grapefruit (small).....	50
Toast with butter.....	90
	140

LUNCH:	
Chili con carne, ½ cupful.....	250
3 saltine crackers.....	50
	300

SNACK #1:	
1 glass soda with juice of ½ lemon.....	8

DINNER:	
Tossed green salad, no dressing.....	110
Mushroom omelette (2 eggs).....	190
	300

SNACK #2:	
2 celery stalks.....	10

DAY #2

BREAKFAST:	
½ cantaloupe.....	50
1 plain doughnut.....	150
	200

LUNCH:	
¾ cupful apple juice.....	75
1 slice roast beef, cold.....	175
1 cupful string beans.....	25
	275

SNACK #1:	
½ cupful popcorn.....	25

DINNER:	
3 broiled chicken livers.....	150
Mushrooms, ½ cupful.....	15
½ cupful strawberries.....	25
	190

SNACK #2:	
Beef broth, 1 cupful.....	35

DAY #3

BREAKFAST:	
1 medium-sized peach, sliced.....	50
½ cupful milk.....	84
	134

LUNCH:	
1 slice toast with butter.....	90
1 soft-boiled egg.....	75
½ cupful fresh raspberries.....	50
	215

SNACK #1:	
Tomato juice, ½ cupful.....	50

DINNER:	
½ tomato.....	13
¼ head lettuce.....	10
3 oz. roast lamb.....	230
Mint jelly, ½ tablespoonful.....	25
	278

SNACK #2:	
½ medium-sized cucumber, with salt.....	10

DAY #4

BREAKFAST:	
Formula, 4 oz.....	180

LUNCH:	
Formula, 4 oz.....	180

SNACK #1:	
1 piece toast.....	65
Thin layer cheese spread.....	30
	95

DINNER:	
Formula, 4 oz.....	180

SNACK #2:	
½ cupful blueberries.....	50

DAY #5

BREAKFAST:	
Formula, 4 oz.....	180

LUNCH:	
Formula, 4 oz.....	180

SNACK #1:	
Gin, 1 oz.....	75
Tonic, 1 glass.....	5
	80

Or, 1 cupful ginger ale.....	80
------------------------------	----

DINNER:	
1 cupful lobster meat.....	125
1 tablespoonful tomato sauce.....	25
15 steamed scallops with lemon.....	102
1 cupful string beans.....	25
	277

SNACK #2:	
2 celery stalks.....	10

DAY #6

BREAKFAST:	
6 oz. orange juice.....	75
Poached egg.....	75
on toast.....	65
	215

LUNCH:	
2 thin lamb chops, broiled.....	192
Mushrooms, ½ cupful.....	15
¼ head lettuce.....	10
	217

SNACK #1:	
½ glass sherry with soda.....	65
Or, ¾ cupful ginger ale.....	65

DINNER:	
Turkey, white or dark, 3 oz.....	228
Steamed baby carrots with chives, ½ cupful.....	30
1 8" cucumber.....	20
	278

SNACK #2:	
1 glass soda—juice of ½ lemon.....	8

DAY #7

BRUNCH:	
½ cupful orange slices.....	43
1 bagel, toasted.....	110
with cream cheese, 1 tablespoonful.....	50
½ cupful raspberries.....	50
1 cupful skim milk.....	80
	333

DINNER:	
1 cupful cooked spaghetti.....	218
Tomato sauce, 3 tablespoonfuls.....	51
Tossed salad, no dressing.....	110
	379

SNACK:	
1 piece Ry-Krisp.....	18
1 stalk celery.....	5
	23

Fourth week

DAY #1

BREAKFAST:	
¼ honeydew melon.....	65
Dry flaky cereal, ¾ cupful.....	100
1 cupful skim milk.....	80
	245

LUNCH:	
1 cupful consommé.....	25
1 medium-sized veal chop, broiled.....	150
1 cupful tossed salad, no dressing.....	50
25 small cherries.....	75
	300

SNACK #1:	
3 small cheese crackers.....	50

DINNER:	
3 carrot sticks.....	25
½ broiled chicken (small).....	100
½ cupful mashed potatoes with milk.....	125
½ cantaloupe.....	50
	300

SNACK #2:	
3 saltine crackers.....	50
½ tablespoonful peanut butter.....	50
	100

DAY #2

BREAKFAST:	
1 egg, poached or boiled.....	75
2 strips bacon, broiled.....	65
1 piece toast with butter.....	90
	230

LUNCH:	
Hamburger sandwich, open face.....	260
Fresh fruit cocktail.....	75
	335

SNACK #1:	
1 glass soda water with juice of ½ lemon.....	8

DINNER:	
1 cupful jellied Mardilène.....	40
1 medium-sized lamb chop, broiled.....	250
½ cupful mushrooms.....	15
30 average-sized Concord grapes.....	100
	405

SNACK #2:	
6 animal crackers.....	50

DAY #3

BREAKFAST:	
6 oz. orange juice.....	75
Poached egg.....	75
on toast.....	65
	215

LUNCH:	
1 medium-sized tomato.....	25
2 stalks celery.....	10
1 average serving filet of sole, broiled.....	130
½ cupful fresh blackberries.....	50
	215

SNACK #1:	
1 glass sherry wine.....	125
Or, 1 glass ginger ale.....	125

DINNER:	
Cold roast beef, 4 oz.....	250
Broccoli, 1 cupful.....	45
½ baked potato.....	65
	360

SNACK #2:	
½ serving Jell-o.....	50

DAY #4

BREAKFAST:	
English muffin, toasted, with butter.....	150

LUNCH:	
Formula, 5 oz.....	225

SNACK #1:	
2 medium-sized peaches.....	100

DINNER:	
Formula, 5 oz.....	225

SNACK #2:	
2 soda crackers.....	50
2 tablespoonfuls cream cheese.....	112
	162

DAY #5

BREAKFAST:	
½ grapefruit.....	50
1 piece French toast.....	125
	175

LUNCH:	
Formula, 5 oz.....	225

SNACK #1:	
1 cupful strawberries.....	50
¼ cupful sour cream.....	200
	250

DINNER:	
Formula, 5 oz.....	225

SNACK #2:	
1 piece sponge cake.....	125

DAY #6

BREAKFAST:	
2 pieces toast with butter.....	180
1 tablespoonful jelly.....	50
	230

LUNCH:	
Broiled salmon, 3 oz.....	170
6 stalks asparagus.....	20
¼ head lettuce.....	10
French dressing, 1 teaspoonful.....	40
1 cupful fresh pineapple.....	75
	315

SNACK #1:	
Gin, 1 oz.....	75
Tonic, 1 glass.....	5
Or, 1 glass ginger ale.....	125

DINNER:	
Vegetable soup, 1 cupful.....	100
¼ lb. sirloin steak, lean, broiled.....	200
1 large cooked onion.....	35
Peas, ½ cupful, cooked.....	50
½ cupful raspberries.....	50
	435

SNACK #2:	
Large tangerine.....	35

DAY #7

BRUNCH:	
Fruit cocktail, average serving.....	75
Waffle—1.....	225
with butter, 1 pat.....	50
Maple syrup, 1 tablespoonful.....	60
1 cupful skim milk.....	80
	490

DINNER:	
Tomato juice, ½ cupful.....	50
Faked beans, 1 cupful.....	200
Frankfurter, 1 average.....	125
2 plums.....	50
	425

SNACK:	
Melba toast slice.....	30
Anchovy paste, 1 level tablespoonful.....	35
	65

SLOW TRAIN TO MASSA

(Continued from page 83)

Anna would arrive in Piacenza only thirteen minutes after we left Lodi.

By now there was hardly a passenger on my train who was unaware of the drama. At Lodi, before the train reached a standstill, forty or fifty of them were on the platform. Within seconds, they had located and encircled the stationmaster. He seemed to grasp every aspect of the situation in a moment. He had suddenly become a part of this thing.

Disdainfully refusing all the hundred-lira notes offered him, he assured me ceremoniously that he would do everything in his power to help.

We reached our second stop, Codogno, at 6:24. Piacenza would be next—only thirteen minutes ahead of us. Tension mounted rapidly; everyone on my train seemed to be sharing my suspense—to be personally involved in it. Anna and I had become the only subject of discussion.

As one approaches Piacenza, the tracks make a long turn to the left, and then run dead straight for half a mile, as they approach and cross a huge bridge over the River Po. The station is immediately beyond the bridge.

As we began the turn, there must have been a hundred heads thrust eagerly through the windows. Slowly the bridge came into sight. And, as we swung into the straight, we could see half a mile away, beyond the bridge on the very end of the platform, the bright blue dress which everyone knew Anna was wearing.

A great cry went up. "Eccola! La biondina! Bravo! Bravo! Eccola!"

I embraced Anna a minute later, and the applause was terrific. I've never kissed a girl more publicly—nor shared a kiss with so many; all the spectators were partaking of it. After all, it was they who had been responsible.

There was no train back to Milan that evening; after a hurried consultation, Anna and I boarded the slow train together. It was all very unfortunate; we could only get as far as Parma that night—we would arrive at 7:23—and would have to put up at a hotel. It couldn't be helped that Anna would be unchaperoned—there simply wasn't any alternative. She phoned her cousins to tell them what was happening, and said we would come on by the first train next morning—the 7:22, which arrives in Massa at 9:36.

Anna's cousins were waiting for us when we got in. They smiled, gently, as we recounted our misfortunes. And, though they made no comment, we could tell just what they were wondering.

EDITOR'S NOTE: John Godley, Third Baron Kilbracken of Killegar, lives in a rambling house in County Cavan, Ireland, from which base he pursues with Celtic zest the assorted occupations of cattle farming (this on the premises), writing, and, as often as possible, travelling. His autobiography, *Living Like a Lord*, which describes this free-rolling plan in genial detail, appeared this year. (Vogue published one chapter, "In the Wake of the Whale, John Huston," in the November 15, 1955, issue.)

BRANDY

(Continued from page 148)

QUICK FONDANT ICING

1½ cupfuls confectioners' sugar
3 teaspoonfuls cocoa
¼ cupful sweetened condensed milk
1 teaspoonful cognac
Blend well.

FROZEN EGGNOG

3 eggs, separated
3 tablespoonfuls sugar
3 tablespoonfuls rum
3 tablespoonfuls brandy
1 cupful heavy cream, whipped
2 tablespoonfuls confectioners' sugar
¼ teaspoonful nutmeg

Beat the egg yolks until they are thick and lemon-coloured, then beat in the sugar. Fold in the rum, brandy, and whipped cream. Beat the egg whites until stiff; beat in the confectioners' sugar; fold into the egg-yolk mixture along with the nutmeg. Pour into two refrigerator trays and freeze for 2 hours. It should not be allowed to get icy.

FROZEN BRANDY MELON MOULD (Made a day ahead)

1 quart ice cream: vanilla, coffee, or chocolate
½ cupful mixed candied fruit
½ cupful frozen pineapple cubes
½ cupful candied cherries, sliced
Brandy
1 cupful heavy cream, whipped
¾ cupful sugar
½ cupful toasted almonds

Cover the fruit with brandy and allow to stand for at least 3 hours. Whip the cream and beat in the sugar. Fold in the fruit and the sliced almonds. Line a mould with the ice cream. Fill with the fruit mixture. Cover and place in the freezer overnight. Unmould onto a serving platter and serve.



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City dresses— news on a daily basis

For cool days starting now and mild days all around the calendar—the 1956-1957 calendar; these dresses are news. *Above:* Grey wool tweed—one of those new sheaths that make a pretty point of lifting the waistline (on very cool days, one of the new shorter coats will suit this nicely). \$25. Dress (junior sizes), Katten bag: Lord & Taylor. *Below:* Khaki-coloured twill with enough weight so it won't cold-shoulder cooler days (it's Celanese acetate and rayon). Buttoned from a low-cut collar, the dress has the natural new way about fit—a belted waist. By Paula Brooks, \$23. The dress and beret by Jan Leslie: both, Franklin Simon. The big, flat leopard hand bag from Oce-Leopard.



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season! Grey print jumper with billowy
skirt, roll-collared red top.

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sizes 7-14 about \$9.

Geranium red torso-top dress
with charcoal overblouse.

Sizes 2-3, about \$9;

sizes 3-6x, about \$11.



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